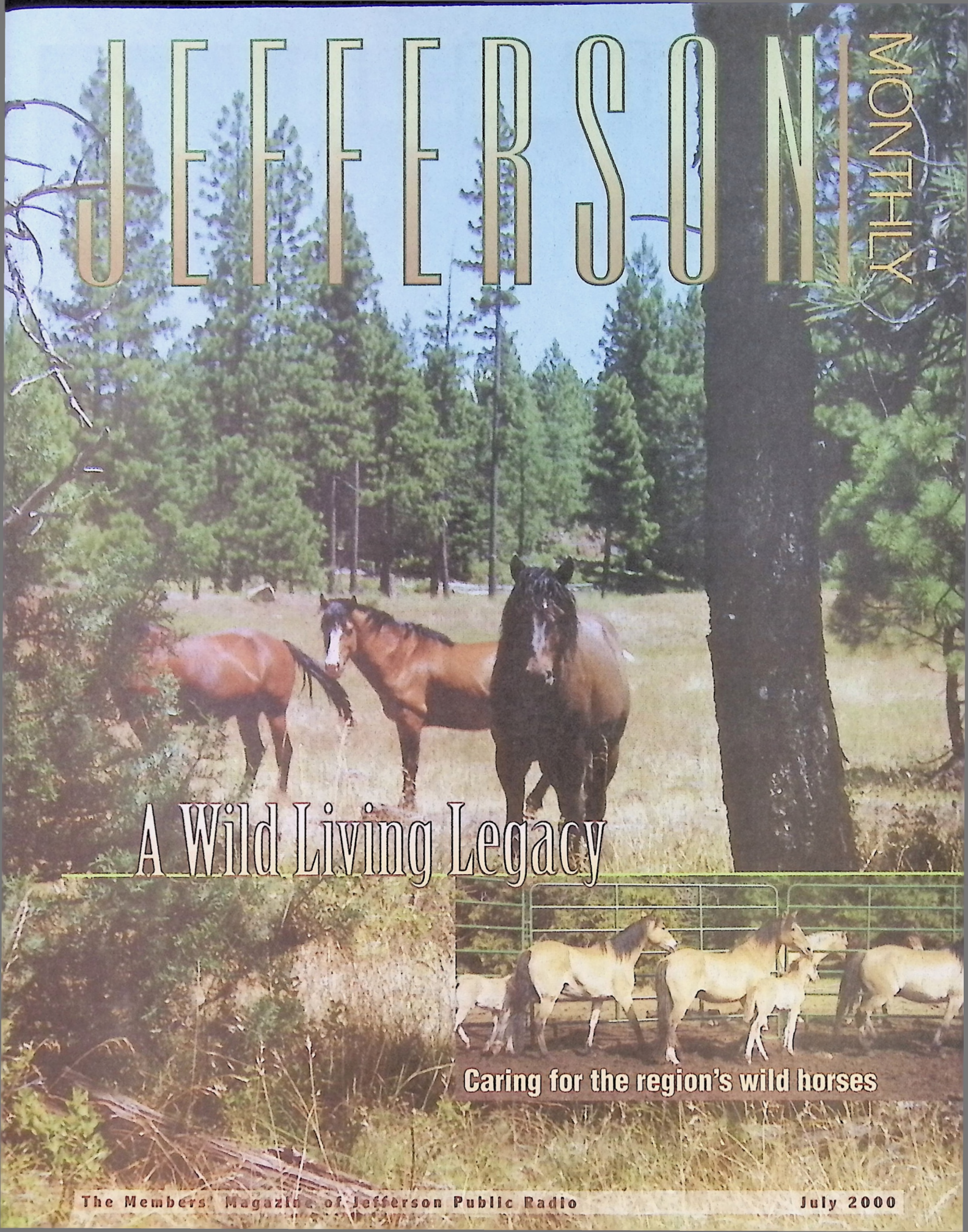


JEFFERSON MONTHLY



A Wild Living Legacy

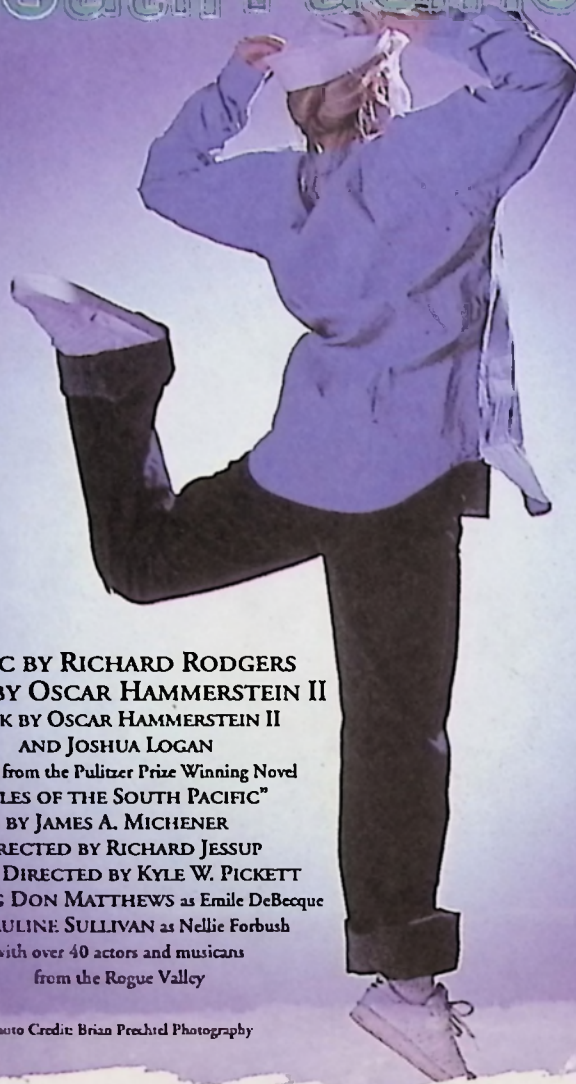


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JULY 2000

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Wild horses are a key symbol of the old, romanticized wild west; an icon of pioneer days. But, unknown to most residents, wild horses still run in the State of Jefferson, managed and protected by the Bureau of Land Management and others. When the herds grow too large, some horses are captured, gentled, and put up for adoption to good homes. Eric Alan and Mercedes Binh Ly look at how the program affects the Pokegama herd, which runs in an area between Klamath Falls and Ashland.

10 The Culture of Salvage

Many people frequent the area's thrift stores, a proud part of the area's second-hand treasure hunts. Fewer dare to go to the end of the line: to Goodwill Salvage, where the rejects from thrift store donations are taken. There, clothes are sold by the pound, and treasures may be found among the unspeakable by any willing to brave the experience. A veteran Salvage explorer, Lara Florez, looks into the musty bins and finds not only material items, but a strong and diverse community, and universal lessons for effective living.



Lara Florez braves the ultimate second-hand salvage hunt, finding community and an antidote to overconsumption. See feature, page 10.

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STEVE J. SIEMAN

Elmar Oliveira will be the featured violinist with the Oregon Coast Music Festival orchestra this year. See Spotlight, page 13.

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ON THE COVER

Wild horses from the Pokegama herd, roaming free west of Klamath Falls (main photo). Some are captured every few years in order to manage the herd (inset photo). See feature, page 8.

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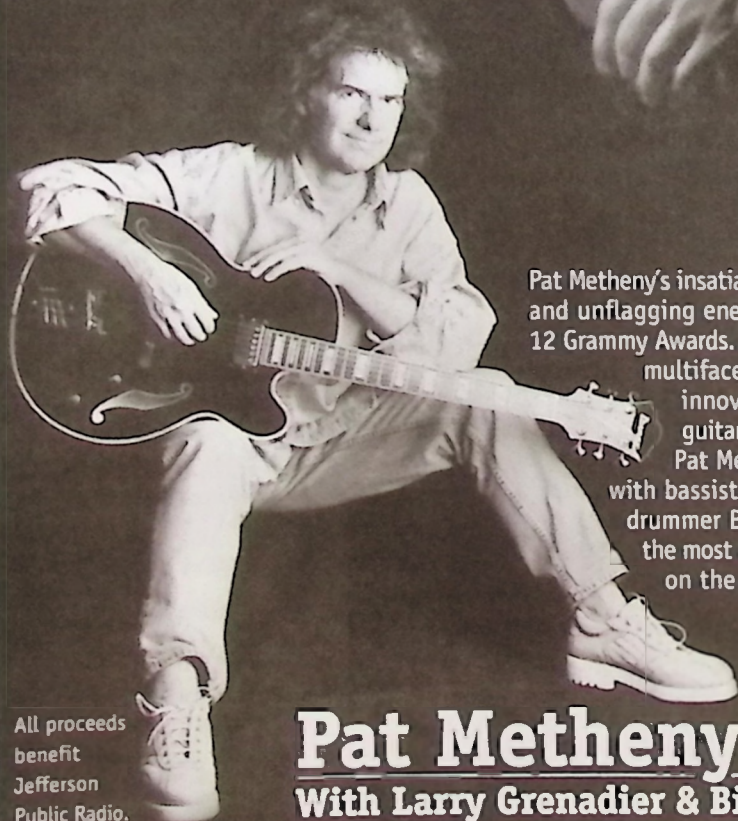
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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Saluting Steve

I am sometimes asked how it came to be that a very small radio station in a fairly small community successfully developed into the multi-dimensional organization that has become Jefferson Public Radio. There are, naturally, a variety of answers to that question and they include a community filled with individuals who care deeply about public radio and a staff which is unusually talented and committed to this enterprise. But the answer, first and foremost, includes the commitment of our licensee, Southern Oregon University, and the personal belief and stature which the University's presidents have invested in JPR.

The majority of public radio stations in the nation are owned by colleges and universities. In radio's early days institutions of higher education launched many of the country's early radio stations either as extensions of science curricula or with the goal of extending the campus educational activities to a broader public. In more recent times, like all relationships, some of those licensee-station relationships have been tested and various efforts have been launched to strengthen the campus foundations on which public radio stations rest. The most current effort is called U:SA (which stands for University: Station Alliance). Southern Oregon University's record as a public radio station licensee is the stuff about which a textbook for such an alliance might be written. A caring, involved administration has believed in JPR, provided thoughtful counsel, defended our interests when challenges arose, consistently supported the station's staff—and been among our most loyal listeners and advocates.

Obviously, that type of relationship can only work effectively when the chief executive on a campus, the president, embodies those characteristics. JPR has been fortunate to have grown under the University

presidencies of just such individuals. And, among the SOU presidents who have nurtured and cared about JPR, none stands taller than our current University president, Steve Reno.

So, you can imagine that it was with a deep sense of loss and regret that we received news in April of Steve's resignation to become the chancellor of the New Hampshire University System. Steve Reno has been a strong positive force, and a good friend, to JPR and all who care about this station, and more importantly for the University as a whole. Under Steve's leadership the University has flowered into the

major educational and cultural institution in our region.

We naturally wish him well in his new assignment. We have taken major steps during Steve's presidency including the formal incorporation of the JPR Foundation, the purchase of the Cascade Theatre, the creation of JEFFNET and the significant expansion of JPR's stations and services. Many of these long-range initiatives which have been sown during his presidency will mature in the years ahead and, thus, Steve's legacy will live on at JPR. But we shall miss his wise counsel and his indefatigable commitment to JPR's constant effort to be all that it can be for the communities we serve.

University provost Sara Hopkins-Powell will take over the institutional reins on August 1 on an interim basis pending the appointment of a permanent president. A JPR listener and devotee, Sara will no doubt build upon the traditions and successes which Steve has helped create at JPR.

But, for the moment, it is time to say thank you and good bye to a spirited leader and good friend. Best of luck, Steve. ■

Ronald Kramer is JPR's Executive Director.

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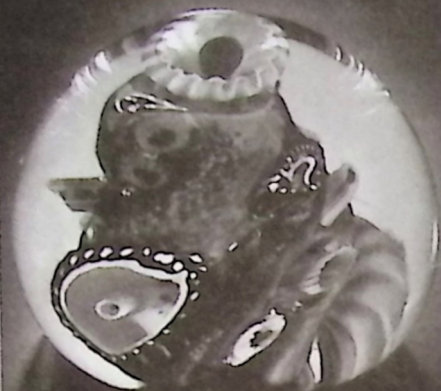


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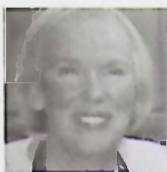
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JEFFERSON ALMANAC

Mary Korbolic

A Moving Experience

One of every six Americans moves every year, says the U.S. Census Bureau. That's millions of people who are packing their dishes, shoveling out their garages and slamming the doors of their closets in denial. That's hordes who are changing their magazine subscriptions and utility billing addresses, and uprooting from the comfort of friendships, car pools and block parties to the uncertainty—and excitement—of the unknown.

Job promotions, family ties, wanderlust. Whatever the reason, folks just up and relocate like it's no big deal. That's the way life is for most Americans. You eat. You sleep. You work. You move.

That isn't how life is for me, however. I have lived in the same place for twenty-six years, which seems unbelievable now that I'm about to leave it. My family is moving all the way from Rogue River to Grants Pass, a distance, house to house, of approximately 10 miles. I know, I know. That is hardly moving. But I'll tell you what. Schlepping all your stuff from one place to the next is pretty much the same even if the place you're moving to is just down the road a piece. The pain of moving is directly proportional to the volume to be moved.

We lived in Grants Pass for approximately two months in the early 1970s after arriving in town on foot. We were hitchhikers, traveling light and proud of it. We rented a cheap and chilly concrete-block apartment, as befitting our income, then returned to our previous abode on the Oregon coast to collect our belongings. Everything we owned fit easily into a 1967 Toyota Landcruiser with a home-made wooden carrier strapped on top.

Just a couple of months later, we used money that my then-companion—later and still, my husband—had saved from his part-time job in the family dry cleaning business as down payment on a 3.5-acre apple orchard just outside Rogue River. This purchase was testament to the wisdom of hanging on to childhood savings until just the right moment, and to the optimism of

youth. We now owed money on a burned-out mobile home squatting in the middle of an unkempt orchard. We'd fix it up, we thought, then sell it a couple years later for a handsome profit—or at least enough to finance our next adventure. We had spent the previous year traipsing around the United States, Mexico and Central America. To us, southern Oregon was just a refueling spot.

Twenty-six years, two kids, one big house and mountains of possessions later, we're uprooting. I'm remembering with affection and awe those days when everything we owned fit into one rusty 4x4. I'm asking myself, Where did we go wrong? I don't regret having a family and building a life here. But what about all this stuff?

I have gone through periodic bouts of "de-thinging," including merciless assaults on my closet where long-unworn items were thrown on the Goodwill heap. (Okay—so I couldn't part with a few choice items.) Still, packing to move has been a personal archeology dig unearthing remnants of past lives. Embroidery thread, for example. Maybe the reason I wasn't hired on my first try at the Grants Pass *Daily Courier*—where I subsequently worked for twelve years—was because I first offered my services dressed in a Beatles-style blue jacket heavily embroidered with tropical birds.

In a black wicker basket heavy with dust, I discovered balls of home-spun, hand-dyed yarn. More than twenty years ago a neighbor taught me to gather native plants and use them to color raw wool which we rinsed in rainwater and spun into yarn in her cottage by the creek. The hats I knitted from those yarns disappeared during boating mishaps on the Illinois River. The neighbor died of breast cancer. I gave away my knitting needles years ago. What will I do with the yarn?

What about a stained baby T-shirt embroidered with red-winged blackbirds and cattails and the name of our firstborn? What about his knotted lime-green baby blanket, the same one that, when it was in the washing machine, he'd hug the machine and suck his thumb? After twenty-six years,

our house is loaded with memory-laden stuff: the navy wool coat my husband bought while he was a student in Italy; the boxes of photos from which the best shots have already been culled; hand-painted dishes from my grandmother; a silk-screened blouse I made myself and haven't worn for twenty years. These are objects that carry a meaning beyond what they are.

But what am I saying? The yarn, the knotted blanket, the baby's shirt may have sentimental value but are still just things, possessions to rediscover during episodes of crazed cleaning or moving mania and hold up and stroke and say ah, and oh, and remember this and remember that, but in the end, have got to go. Why not discard them now?

My parents lived for nearly thirty years in a house larger than the one I'm about to leave. Now in their mid-eighties, they've telescoped into a studio apartment in a senior living facility equipped with one broom closet-sized storage area. On a recent visit I helped them sort the last of their can't-part-with possessions. It came down to a couple boxes of yellowing family photos and my father's crumbling baptismal certificate. I had mercy and accepted the certificate and selected some photos. But the rest? I'm afraid

the photos will end up on in the trash and who will miss them? No one.

I'm not callous enough to pitch the baby blanket, family photos and a few other gems that must be schlepped and stored and serve no purpose other than to evoke warm memories. The Italian coat? Gone. The hand-spun yarn? Bye-bye. Grandma's dishes? I'll see that another family member has the honor.

I'll be more apt to miss the things we can't take with us; twenty-six years of living Christmas trees which now form a dust barrier between our house and the gravel

road; the strawberry patch, the asparagus bed, the herb garden, the columbines, the Japanese maple. Our "view," the soft green outline of the forested hills which, during winter, are draped with wisps and tendrils, and in summer exhale coolness into the valley. I will miss those things. But dang, I'm glad I don't have to pack them. ■

Mary Korbolic, her husband and son now live with fewer possessions in a smaller house in Grants Pass.

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We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



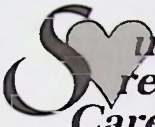
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JEFFERSON OUTLOOK

Russell Sadler

Dam Breaching, Part Two

The heavyweights are weighing in on the subject of breaching four dams on the Lower Snake River. The august *New York Times*, opining that scientific opinion is “tilting” toward breaching the dams, endorsed the idea.

“Dam breaching is on the table because other efforts to save the salmon have failed,” wrote the *Times* editors. “In the last 25 years, in a futile effort to assist fish migration, the federal government has spent more than \$3 billion dollars on programs that include fish ladders, hatcheries and even a complicated truck-and-barging system to get young fish downstream. Even so, salmon stocks that averaged more than 100,000 adults in the 1960s have fallen to little more than 3,000... No scientist can or will guarantee complete success. But what seems clear is that the salmon cannot be saved without breaching.”

The editors of *The Oregonian* reacted to the *New York Times* endorsement with predictable provincialism.

“There is no clear economic and scientific path through the issue and the science is not ‘tilting’ anywhere,” said *The Oregonian* editors darkly in a piece entitled “The Dark Side of Dam Breaching.” “Only the politics – in the face of an intense lobbying campaign from the advocates of breaching – are tilting toward a Kingdome-style solution to the Northwest’s problem of saving endangered fish.”

Conjuring up images of dynamite blasting the four lower Snake River Dams to rumble like the unlamented Kingdome in Seattle is about as enlightened as the *Times* dismissing breaching as “real but momentary pain.”

Scientists cannot guarantee survival of the salmon even if society decides to pay the economic price. Opponents of dam breaching have only themselves to blame for the lack of adequate research. For more than a decade, Northwest senators snuck “riders” prohibiting research or dam breaching experiments into appropriation bills. What scientific research is available is not merely “tilted toward breaching.” It is

heaped hip deep in favor of breaching.

Last year, two hundred and six of the region’s top scientists, including members of the Columbia River Chapter of the American Fisheries Society—the largest chapter of the most influential fish management organization in the world—wrote President Bill Clinton saying Columbia Basin wild salmon runs faced near certain extinction unless the Lower Snake River dams were breached. Still, the research available to support that decision is uncomfortably sparse, deliberately limited by the region’s congressional delegation.

An experiment in “breaching” does not necessarily mean the four dams must be destroyed. These are run-of-the-river dams, not deep reservoirs. It is possible to test the dam “breaching” theory by slowly lowering the water behind the dams, returning the river to its original banks and begin rehabilitating the riparian zones that were drowned as the dams were completed between 1962 and 1975.

There is a price to be paid for this experiment. Breaching the four dams will cost about 3,000 megawatts of power that will have to be replaced by new construction or conservation. The locks in the dams will be useless, but the railroad that served Lewiston, Idaho and Clarkston, Washington before the dams were built still hauls freight. There is a proposed pipeline that would take much of the petroleum shipping from the barge business anyway. There are some irrigators who will need financial assistance pumping water from a much lower river.

But the most serious potential economic loss is not understood by either the *Times* or *Oregonian* editors. The locks in the Lower Snake River dams make possible a growing cruise ship-based tourism industry that is slowly bolstering the inland tourism industry and stretching seasonal employment. It is similar to the construction of the Oregon Shakespeare Festival’s indoor theaters 30 years ago when the Ashland economy was stagnant and stumbling. The new stages successfully allowed the Festival to stretch their

season and made the theater company one of the most important economic engines in southern Oregon. This cruise ship-based tourism is barely four years old. Disabling the locks on the Lower Snake will limit this promising diversification of the inland economy before its potential can be assessed.

Both scientists and politicians are ignoring an important alternative. Breach dams on a smaller scale in another watershed and measure the effects on the salmon runs. There is one drainage ready for such an experiment immediately – the Klamath River in northern California.

For more than a decade, the U.S. Fish and Wildlife Service Klamath Restoration Project in Yreka has studied the Klamath River from the headwaters lake in Oregon to the mouth on the northern California coast. There are baseline studies, computer models that predict the outcomes of changing variables – all the trappings scientists need to measure the effects of breaching are in place.

The outdated power dams on the Klamath are older than the dams on the Snake. The price of breaching is less and more easily compensable. Their operating licenses are up for renewal before the Federal Energy Regulatory Commission. An immediate dam breaching experiment on the Klamath and prompt, temporary measures on the Columbia – like lowering the water level behind the four Lower Snake River Dams – is an effective alternative to petulantly provocative warnings about a “Kingdome-like solution” until we know what dam breaching will actually accomplish on a smaller scale.

Only Gov. John Kitzhaber seems to understand this is not a “salmon vs. people” controversy the way the media cast “jobs vs. owls” controversy in Northwest federal forests.

“If our salmon runs are not healthy, then our watersheds are not healthy,” said the governor recently. “A highly degraded ecosystem – which is where we are headed today – represents a decision to mortgage the legacy with which we have been blessed for our own short-term benefit.” That statement does not ignore economics. That statement condemns a generations’ indifferent stewardship of its public patrimony. ■

Russell Sadler’s *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR’s *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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A Wild Living Legacy

Herds of wild horses still run in this region, carefully protected, with some captured and tamed for adoption.

Wild horses are a key element of the romantic legacy of the American west. As with legendary stars of stage and screen, their image has taken on a life of its own, growing greater and traveling farther than they have. In the language of myth and legend, wild horses symbolize the untamed freedom of an era that still captures the fancy of civilized, idealized dreams.

Beyond the image, past distorted connections to a time far tougher than its legend, wild horses persist and even thrive, right here, right now. Ten thousand years after native wild horses became extinct in North America, and almost five hundred years after the reintroduction of horses to the continent by Spanish explorers, herds of wild horses again roam in rangeland and forest, unknown to most residents. The Pokegama herd, for example—named after the California area in which they're believed to have bred from escaped ranchers' horses—run on one hundred thirty thousand acres west of Klamath Falls. Ranging as far north as Highway 66, as far south as the Klamath River, and over to Jenny Creek, the Pokegama herd roams free. Other herds run farther east, in the Steens Mountains, in the Beatty Butte area, and elsewhere in the Lakeview district.

The numbers in each herd are not huge: for example, the Pokegama herd usually ranges between thirty and fifty horses. Still, if left unchecked, the herd's natural growth beyond these bounds would



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soon throw the land's life out of balance. Thus, careful management is done, for protection of both the herd and the land. Since 1971, that management has been done under the guidance of the federal Free Roaming Horse and Wild Burro Act.

"We need to manage in an ecologically sound manner," says Steve Ellis, district manager for the Lake-

view district of the Bureau of Land Management (BLM). "We have other uses on public land. There's domestic livestock grazing. We have to provide habitat for wildlife. We have other animals out there competing for this forage on this arid rangeland, so if the numbers get too high—whether it be domestic livestock, wild horses or burros—you could damage the resources. You could exceed the capacity of the landscape." With most herds doubling every three to four years, on average, horses must be removed on a similar time scale.

According to Tonya Pinckney, a range technician who works with the BLM and the Pokegama herd, that herd had grown to around sixty horses this year—above the level deemed to be the capacity of the land. So the BLM chose this spring to gather horses from the herd, to bring it back down to the appropriate management level (AML) of thirty to fifty. It's the first gathering of horses from this herd since 1996, and only the second ever from this particular herd.

With the other herds that run in the eastern portion of the Lakeview district, the horses are gathered by herding them with a helicopter, into fenced pens. The land is open there; more spacious, more exposed.

ARTICLE BY
Eric Alan &
Mercedes Binh Ly

With the Pokegama herd, though, Steve Ellis says it's different. "Those horses run in trees. That makes it [helicopter herding] impractical... So we use a different system, where we put some feed out for them, and they come to us." Food supplies and salt blocks are put in a large, gated pen. The gates close when the horses venture inside, and stock trailers are used to transport the selected horses to a new, different life. Tonya Pinckney says this unique gathering method has been quite successful. "We did it in '96, and it went real easy," she says. "Everything worked out fine."

The horses, of course, have a very different perspective on the process. Their lives are radically altered once they are re-

it'd be great if we could work with the 4-H kids—if I could take the horse home [to gentle it first] and get it to where you could ride it a little bit—get it gentle and then sell raffle tickets. The money would go to the 4-H and FFA [Future Farmers of America] scholarship." Despite little time to publicize the idea, one horse was raffled off at the Klamath County fair, netting \$1600; another at the Lakeview fair brought \$550 for the youth programs. With more time to pursue the idea this year, she hopes that the auctions will net even more. A horse will again be raffled off to appropriate owners at the Klamath fair, which runs August 10-13; and at the Lakeview fair on Labor Day weekend.

However, she adds a note of caution about their initial wildness. "When you get them from the corrals, they're not for the fainthearted. You really need to have some experience." Pinckney also talks about the process of learning to relate to them successfully. "It takes a lot of trust. To earn trust, it takes a lot of hours..." But in the end, the results can be quite satisfying. Bolton says, "This horse here [Mandy] is actually gentler and nicer than our horses we brought up being in domestic environs all the time. She's just a quiet, gentle horse." She has a theory on why wild horses can turn out this way: "In the wild you just don't waste a lot of energy being stupid



moved from the wild. They are first taken to a central BLM facility in Burns, Oregon, where they are immunized, wormed, and freeze-branded so that they can be tracked in their domesticated lives. A wild horse adoption program is centered there, run by Dean Bolstad. It ensures that the horses are adopted and gentled by owners who have appropriate facilities and caregiving skills. In this region, it's Tonya Pinckney's job to do compliance checks after adoption, to make sure the horses are well-treated. She says this has always been the case so far. "I've been doing this for five years and I haven't had to take one [horse] back yet."

Besides the main adoptions at the Burns facility, which are ongoing, other "satellite adoption" events are held in other localities, seven or eight times a year. Also, horses have been put up for adoption through the fairs in Klamath County and Lakeview.

The horses at the fairs had always been given to good homes for free, but last year Pinckney had a different idea. "I thought

Local businesses have pitched in to participate, with donations from American Feed (donating halter and lead rope), Big R (bucket, grooming brushes and combs), farmers Carl Gibson and Charlie Kerr (hay), and others. Although Pinckney naturally gets attached to the horses before they are adopted, she's still able to express enthusiasm for the results. "Just as long as they go to good homes, it's all worthwhile."

The Pokegama horses are big, stout and beautiful animals, with buckskins, bays and sorrels among them. Pinckney says they make excellent horses for trail riding, as well as for use as pack animals and in other roles. Horse owner Julie Bolton, who adopted her horse Mandy (from the Paisley Desert herd) through an auction in Burns, echoes positive sentiments. "Wild horses are really nice for a person who wants an all-around horse that doesn't have to be a star at anything. I know a lot of people use them for endurance, and are very pleased with them for that."



PREVIOUS PAGE: Horses in the Pokegama herd, running free. **ABOVE LEFT:** Pokegama horses gathered for herd management. **ABOVE RIGHT:** Robin Torgenson, winner of a horse at the Klamath County fair.

over stuff that you don't need to be stupid over, and they kind of carry that over into their domesticated life."

Steve Ellis notes that many of the horses are adopted by people on the East Coast—in fact, over fifty percent of the horses are adopted by people east of the Mississippi River, with the assistance of a BLM facility in Cross Plains, Tennessee. It's there, it seems, in which the romanticized image of the west comes into play. "These are living legends," he says. "When you go to an adoption, we have a sign that says 'Adopt a Living Legend.' That's what they are to these people. To a lot of people in the east, these are their pets." He even tells a story of meeting a couple in a small town

CONTINUED ON PAGE 33

The Culture of Salvage

At the end of the second-hand line, community and effective living hide among the discards.

It is dark in this place; dust rises from every corner and the din of voices mixes gingerly with the odor of unwashed bodies and a thousand personal effects. We wait, impatiently toeing the line at the open door, making small talk, eyeing lumps of ancient furniture, rusty bicycles, tools and outdated software, attempting to guard the things we covet. We can look, but aren't permitted to touch, not until the birdsong clock at the back of the windowless room chirps a meadowlark melody. Then the doors are thrown open, and the crowd floods in. Cacophony. Arms and legs stretch and haul through four-foot deep bins of clothes and rags and household items. Some days the bins are wet; some days they reek of urine or vomit. This is Goodwill Salvage shopping, the epitome of the second-hand world. This is where the rejects from other thrift stores land. Indeed, as the poster over the register reminds us, we are in the bargain hunter's paradise. But it is not for the weak of blood. Oh no. Salvage shopping takes dedication and a sturdy stomach. Germaphobes need not apply. For here among the Goodwill rejects, each bin is a mystery, a treasure trove, a house of horrors. Few risk the laborious ten minutes after the fateful chirp of the bird clock, but those that do know the secret. Deep within, we recognize a fundamental aspect of this ritual that keeps us coming back for more—a ritual with lessons of community and a life of less waste, applicable to all.

Salvage devotees are participants in an endless cycle, wherein one person's trash truly does become another's treasure. I have been Salvage shopping for over ten years, beginning with excursions at age fifteen,



BEAUTY LIES
IN SOME OF
THE MOST
DESPICABLE PLACES.

dolls, leather luggage or bird cages; several retired gentlemen, with dapper hats and worn sneakers who guffawed and spat chaw; teenage mothers with Hang Ten tee shirts, just to name a few. My initial impressions were generalized and somewhat stereotypical. I felt different, other from those who surrounded me, and had little incentive to alter my perceptions. These people, after all, were competition for the riches buried within.

And, oh! The things that I found. Silk brocade robes from the 1920s, a floor length opera coat, a 1950s Schwinn cruiser bike, brass lamps, lace curtains, the list extends on and on. Soon I was scraping my couch

which kept me in vintage dresses and funky leisure suits through the height of the grunge years. What began as a song of poverty—the stretching sound of a ten dollar allowance—has transformed over time into a multifaceted hobby, hallmarked by the thrill of the hunt, a willingness to thwart the over-consumptive attitude so prevalent in our advertisement-fed world, and participation in an unlikely community.

While my Salvage endeavors tapered off through college, supplemented by the occasional dip into the coat racks of an antique store, or weekend yard sales, I became reacquainted

with my roots two years ago while living in Grants Pass. Virtually unemployed and with few friends in the same position, I began showing up at the door of the Goodwill Salvage in town at 9:30 a.m. a few days a week. I minded my own business, waited in line while earnestly eavesdropping on the conversations around me. There were ladies in pretty white slacks and silk shirts who wore their hair smooth and bobbed, the first to head for old

ARTICLE BY
Lara Florez

cushions for spare change to feed what had become a daily habit. It was easy to support my addiction—clothes are 98 cents per pound at Salvage. And I took pride in being a part of a recycling system where my actions assisted in the healing of our trash-logged planet, instead of harming it. I was able to furnish my home and complement my fashion sensibility while making a daily donation to an organization which gives so much to the community. And as I filled my closet, I noticed subtle changes occurring in my relationships with fellow Salvage shoppers. I began to feel the individual presence of each of these people identifying them within the crowd. I'll change their names here, to protect their privacy.

The women in the white slacks were Doris and Christina, two local crafters who gathered materials to either renovate or reconstruct, and had the dream of someday taking their finds on PBS's *Antiques Road Show*. The retired gentlemen were Bill and Eddie, respectively. Bill had been an auto mechanic in the valley for thirty-five years, and Eddie didn't talk much but was always "okay" whenever someone cared to inquire. There was Ava, a young woman from Latin America, with knee length black hair and three young boys everyone adored. They spoke little English, but in those long minutes before the ten o'clock rush indoors, we teased and played with the little ones. There was a woman named Pearl, who was a grandmother to the core and was searching for clothing for needy children. A man named Paul liked older books and records, Emily wanted something along the lines of the latest fashions, and Judith picked gingerly through each pile with delicate white-gloved fingers. I gradually stopped listening to the conversations surrounding me, and started participating in them. We offered advice; each person was endowed with their area of specialty and we exchanged wisdom freely in the morning air. Rain or shine, the group clustered, some occasionally absent, others taking permanent leave, but for the most part the Salvage crowd became a covey of familiar faces, the faces of friends.

As we let one another glimpse aspects of our truest selves, we no longer were interested in protecting the nature of our individual salvage quests. The competitive aspect of human interaction is much numbed when you have knowledge that you and the so-called enemy share a common goal. From within this interface of recognition and co-operation, I came to find several unwritten

rules evident within this unlikely community. These were mostly exhibited when a new face joined the ranks, unfamiliar to the intricate subculture, and are recommended reading for any person interested in braving the Salvage experience.

One: you do not push or shove people to get where you want to be. Courtesy and respect are paramount in Salvage shopping.

Two: you never, ever, under any circumstances take something that has already been spoken for or touched by someone else unless they give you permission. The old "finder's keeper's" adage is popular at Salvage and grabbing is not tolerated.

Three: do not follow the same person



PREVIOUS PAGE: Goodwill Salvage devotees search the day's discards for reclaimable treasure. ABOVE: Amid the chaos, shoes and a plastic baby await discovery.

from bin to bin even if they are uncovering fabulous things. This is your search, make the most of it for yourself.

Four: if you find something someone else may enjoy, by all means offer it to them. The law of reciprocity runs deep.

Five: you win some, you lose some. There will be days when every bin is filled with magical fabrics, and days when you will dig through innumerable smelly socks and muumuus. Persistence is the key to any sort of Salvage shopping.

Eventually, each person develops a sixth sense about the second-hand world, an inner voice that informs you as to what days are Salvage days are good, which yard

sales will be profitable, whether that antiques store off the highway is worth the stop. After developing relationships at Salvage, I began to notice the same faces at the best flea markets, rummage sales and vintage shops. The culture of Salvage extended through the streets of Grants Pass, even into select areas in the rest of the Rogue Valley. At each encounter we would smile and nod knowingly, perhaps lift our latest finds up for approval. We were linked by our common heritage, disparate people brought together by an unlikely passion.

I moved to Ashland some time ago, and now work the typical forty-plus hours a week. There is little in the way of Salvage at this end of the valley, and the deals I've seen in Grants Pass, Cave Junction, and Klamath Falls require more time and energy to uncover. I miss the rag-tag bunch of souls who were a part of my morning routine for so many days. It was amazing to interact and communicate with people with whom I never would have sought out, and to experience the kindness and warmth of humanity that truly defines community. Though we only saw one another for half an hour a day, and though our backgrounds were varied, I believe the commonalties which solidified our relationship lay in an understanding I will call The Common Ground. It reads as follows:

Beauty lies in some of the most despicable places. A pair of red velvet slippers in the bottom of a Salvage bin, for example. Diversity brings richness to life without exception, so speak to the person next to you, listen, and ask questions. Sometimes it is better and more fulfilling to transform something old into something new using your own energy than it is to lazily buy something off the department store shelf. And community, in the deepest sense of the word, is exemplified in the rules of the Salvage experience. It's a willingness to not push or steal from others, to seek for yourself and share what you find, and to recognize that some days will belong to you and others will highlight someone else. In the end everyone may have the satisfaction of fulfilling personal goals while contributing to the greater good.

So, if you believe that you may be brave enough, show up one morning around 9:30 a.m. at 742 SW 6th St. in Grants Pass. Follow the alley to a junkyard encased in chain link and look for the line-up. I hope you find what you're looking for. And more. ■

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

The "I Love You" computer virus—finally a thesis with a practical application.

In its annual report, Ford portrays SUV-induced global warming, pollution, and endangerment of other vehicles as nicely balanced by increased profits. A rising tide lifts all SUVs.

Meanwhile, the government report on SUV rollovers advises the Pope to sit down.

In other news, the Forest Service announces its controlled burn of 80 square miles and 400 homes in Los Alamos has been successfully completed.

The U.S. reveals it was prepared to explode an atomic bomb on the moon in 1959 to impress the Russians with just how stupid we could be if we wanted to. Fortunately, we found other ways to convince them.

The China trade bill passes, ignoring human rights but upholding the rights of Furby's.

And the judge hearing the Microsoft case hints the company may be broken up into multiple pieces: "What five places would you like to go to today?"

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Oak Galls

Those strange structures you have noticed on the leaves and branches of our native Oregon white oak, *Quercus garryana*, are plant galls formed by a parasitic interaction between the plant's tissues and a tiny stingless wasp.

The round, light brown speckled spheres attached to the leaves that you find littering the ground in the fall in almost any oak grove are oak apples. If you step on them you will discover why some people call them "pop balls." Oak apples start in April to June when a tiny cynipid wasp, *Besbicus mirabilis*, lays its eggs in the tender tissues of the midrib of the oak leaf. The plant responds by forming the gall around the wasp's larvae. The larvae is enclosed in a small capsule suspended by silken hairs in the center of the thin outer speckled wall. Kinsey, the entomologist who named this little wasp in 1930, is the same Kinsey who later shifted his attention to human sexual response.

The fist-sized bullet galls are formed on oak stems by another small cynipid wasp. When mature, these spherical or kidney-shaped galls are hard to miss. Young galls start to form on two to four year old stems in early May and reach maturity by mid summer. They start out juicy and white and end up dry and brown and often spotted with a black mold that may live on sugary secretions of the gall. Break a mature gall open and you will see a hardened, many-chambered central lump, each chamber containing a single larva, surrounded by a stringy mass that supplied plant nutrients to the insect parasite. When you break open old galls you may be surprised to find what biologists call inquilines, from the Latin word for tenant or lodger. These are ani-

mals that habitually live in the nest or abode of another species, such as your unemployed brother-in-law, or in this case mites, small spiders, rove beetles, and the like. When mixed with soluble iron salts, ex-

tracts of oak galls have been used for centuries as a source of tannins to make writing ink.

Another wasp forms tiny oval galls about 1.5 mm long (or the thickness of a dime and a half) on the underside of the oak leaf. In July and August the galls fall to the ground. And there the galls begin to jump, yes, jump. Inside the gall the larvae begins to flex suddenly, and when it does the gall moves.

Oak trees get nothing from this relationship. In fact the gall is what we call a nutrient sink: nutrients the oak could use for bigger, better acorns are drained away to provide a wasp nursery. The gall provides the wasp with nutrients and protection from the elements. Next time you are in an Oregon white oak woodland look for galls. You will find these and the possibility of finding another thirty or so different kinds.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Oregon Coast Music Festival

by Cory Smith

The southern Oregon coast is a popular destination for those seeking cool ocean breezes, expansive clean beaches and dramatic coastal vistas. And there's no better time to seek out these pleasures than during the last two weeks in July, when the 22nd annual Oregon Coast Music Festival adds an exciting variety of old and new, familiar and exotic musical performances to the natural delights of the southern Oregon coast.

Returning for his second appearance with the Festival Orchestra is Elmar Oliveira. One of the most commanding violinists of our time, he is an ardent proponent of 20th century music, often chosen to premier works by leading composers of his own time. Mr. Oliveira was also cho-



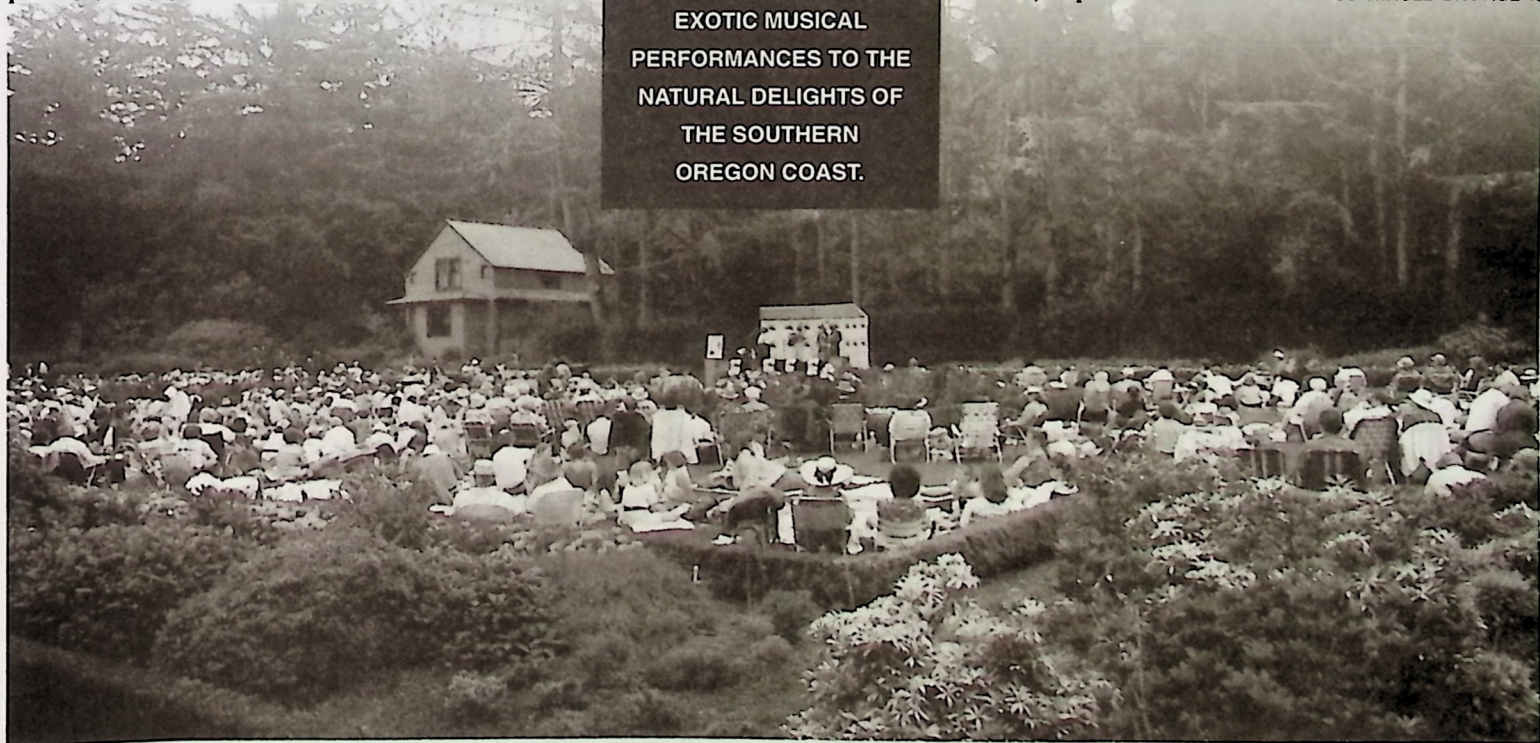
Conductor
James Paul

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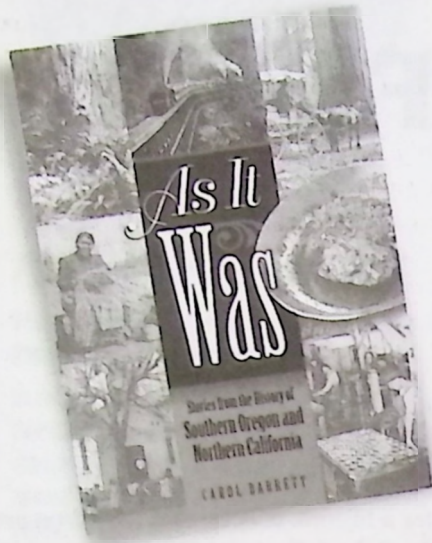
sen for a historic concert and recording project by Bein & Fushi of Chicago, for which he performed on 15 Stradivari and 15 Guarneri *del Gesu* violins from the collection of the Library of Congress. For the Oregon Coast Music Festival, Oliveira will play the Concerto for violin and orchestra of 20th century English composer Benjamin Britten on Saturday evening, July 29th at 7:30 at Marshfield Auditorium in Coos Bay.

This year marks the 10th season of James Paul as Music Director for the critically acclaimed Festival Orchestra. His programming has been outstanding and he has brought world-renowned soloists to the Oregon coast—pianists Abbey Simon, Garrick Ohlsson and James Tocco, soprano Martina

CONTINUED ON PAGE 15



As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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ONLINE

Joe Loutzenhiser

Leaving Linux

A few months ago I wrote a column about my endeavor to install and configure Linux on my home computer. Since that time I attempted to use Linux for my desktop operating system. This month I gave up. I have mixed feelings about Linux, but I am quite sure I do not want to put up with it on a daily basis.

Linux does have its bright spots. It would do well as an inexpensive web server, provided you had either the time or expertise to grapple with the decidedly intricate software. The tools for web development on Linux, particularly Apache, PHP, and Perl, are solid and respectable. Programming in Linux could be alluring if there were alternatives to its litany of clunky and convoluted text editors. Linux's most powerful editor, EMACS, is

also one of its most difficult to learn. It seems that people keep creating text editors for Linux because few like those available. This has resulted in a glut of mediocre and dissimilar editors.

Linux's command line interface, or shell, is excellent. After a few weeks of using Linux returning to a Windows DOS prompt seemed restrictive. Linux's command line has an internally consistent logic that DOS lacks. I became so enamored by the Linux shell that I tried to find something similar for Windows. I have yet to find its equal. It may be that something that is integral and free with Linux is expensive or unattainable within Windows.

As an end-user desktop operating system Linux is almost completely lacking in all respects. Quite simply, few people beyond hard-core geeks, computer science students, engineers, and anti-Microsoft zealots will find Linux agreeable.

Where do I start? Linux is difficult to install. It only supports a negligible subset of

available computers, and support for the most recent hardware is lacking (I eventually gave up trying to install Linux on my new computer). None of the three distributions that I tried, all of which claimed ease of installation, came close to the simplicity of installing Windows 98.

For the vast majority of users who eschew command line interfaces, the ones offered by Linux are clumsy and opaque.

Again, I don't think that it's an accident that there are so many windowing systems for Linux. No one has done one right yet. Attempting to cope with these GUIs was by far the most disappointing aspect of Linux. Fonts, colors, resolution, and configuration are all handled poorly. Unless a viable and pervasive GUI is created for Linux it hasn't a

chance as a desktop operating system.

Documentation is also lacking. Linux proponents tout the vast online resources for Linux, but this is a poor substitute for a good manual and a centralized database of comprehensive information. Finding solutions for the problems I encountered was time consuming and often fruitless. I frequently relied on others more familiar with Linux who also spent an inordinate amount of their time finding answers. Things that should be simple and straightforward easily become quagmires.

Then there is the issue of Open Source. Many extol Linux because its source code is included with the operation system. While this may be appealing to programmers and computer science students, it's useless to most everyone else. How many users are going to want to try to understand the reams of code that comprise Linux to solve a problem they're having or add a feature they want?

What finally drove me to dismiss Linux

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FEW PEOPLE BEYOND
HARD-CORE GEEKS,
COMPUTER SCIENCE
STUDENTS, ENGINEERS,
AND ANTI-MICROSOFT
ZEALOTS WILL FIND LINUX
AGREEABLE.

was the lack of practical software. While there are plenty of tools for programmers and power-users, the software choices for word processing, spreadsheets, databases, email, web browsing, graphics, and desktop publishing are second-rate compared to those available for Windows and the Mac. It should be noted for Linux most of these programs are free or inexpensive. You get what you pay for. I tried Star Office, Word-Perfect, Wingz, Netscape Navigator, XPaint, Gimp, and a few others, none of which impressed me. The word processing programs were particularly deficient. But the nail in the coffin was being relegated to using Navigator for web browsing and email. Over the last year I have repeatedly grappled with Navigator while developing Web sites and have grown to despise it. It is the most heinous piece of software I have ever had the displeasure of meeting. Navigator on Linux is no exception. The sad joke is that the other web browsers for Linux are even worse. Navigator and other browsers for Linux support few of the recent web browser technologies and in many cases even render HTML strangely, making web sites appear wonky.

In a sense, Linux is an operating system tool kit. You get all the basic components pre-made and all the tools to build from there. Like those who scratch build cars or planes, Linux users are practicing a craft that takes skill and patience.

Linux definitely has a future as server software. This is its forte, inheriting this aptitude from its UNIX roots. And Linux is a notable technical achievement. The building of a robust UNIX work-alike through the contributions of a loose coalition of programmers scattered throughout the world is a milestone in the history of computer science. But those who claim that Linux will succeed as an end user operating system are ignoring that Linux fails to meet almost every criteria of what comprises a useful desktop operating system. This is not so much a failing of Linux, but the unqualified fulfillment of its intended use. The enthusiasm of Linux advocates is commendable, but it seems that their absolute adoration blinds them to Linux's shortcomings. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

SPOTLIGHT *from p. 13*

Arroyo, and, of course, violinist Elmar Oliveira. Maestro Paul's 1997 recording of Paul Paray's "Joan of Arc Mass" and First Symphony with the Royal Scottish National Orchestra and Chorus for Reference Recordings received a Grammy nomination.

James Paul will conduct the Festival Orchestra on Tuesday, July 25th and Saturday, July 29th at 7:30 in Marshfield Auditorium, Coos Bay. The Tuesday evening concert will include Rossini's Overture to "Il viaggio a Reims," Elgar's "In the South," and Beethoven's Fifth Symphony. The Saturday evening concert will be Mozart's Overture to "The Marriage of Figaro," the Britten Violin Concerto with violinist Elmar Oliveira, and the Fifth Symphony of Dmitri Shostakovich.

Popular raconteur and Associate Conductor Jason Klein will conduct a Festival Orchestra Pops Concert on Thursday, July 27th at 7:30. With the theme of "Y2K: A Couple Grand," the program includes the "Grand Canyon Suite" of Ferde Grofé, Rimsy-Korsakov's "La Grande Paque Russe" (Russian Easter Overture), George M. Cohan's "You're a Grand Old Flag," and "It's a Grand Night for Singing" by Richard Rodgers.

The Festival Orchestra performs in Coos Bay's Marshfield Auditorium, a concert hall acclaimed in its own right as an acoustical marvel. This year's Festival Orchestra enjoys a reputation for excellence among musicians far beyond Oregon. Its 76 members are gathered from across the continent, and have professional affiliations with major North American symphony orchestras, universities and schools of music.

The Oregon Coast Music Festival also includes a week of jazz, folk and popular music, July 15th through 23rd including two free lunch-time outdoor concerts. The Bay Area Concert Band opens the Festival with a traditional civic band concert in Coos Bay's Mingus Park Saturday, July 15th at 12:30. The Mike Curtis Klezmer Trio performs for our second free open-air concert, at Shore Acres State Park in Charleston on Friday, July 21st at 12:30.

Tuesday, July 18th at 7:30, the Bay Area Symphonic Choir and Chamber Orchestra present music composed for the Mass from the Baroque period to the 20th Century at the North Bend Presbyterian Church. And

there's music of the Renaissance and Elizabethan eras with the Portland-based Oregon Renaissance Band, who will perform twice during the Festival, on Thursday, July 20th at North Bend Presbyterian Church, and on Friday, July 21st at Ocean Crest School in Bandon.

"Trade Winds" is the theme for an exciting evening on Saturday, July 22nd beginning at 7:30 in the North Bend Community Center. Swing and sway the night away to the South Africa-inspired sounds of the Kudana Marimba Ensemble from Eugene, and enjoy the lively and spicy Caribbean cuisine of Jardin Kazaar of the Black Market Gourmet.

Sunday afternoon, July 23rd, at 2 o'clock, the Charles Dowd GOODVIBE Jazz Quartet from Eugene brings fine modern jazz to the Boathouse in Charleston. Built as a Lifesaving Service boathouse in the early 1900s, the Boathouse offers an intimate concert venue with a stunning view out over the Coos Bay bar to the Pacific.

The 2000 Oregon Coast Music Festival poster, "Concert at Shore Acres," features the brilliant colors and fauvist style of Oregon artist Jerry Baron. Working in oil bar and acrylic on paper or hardboard, Baron is noted for his spontaneous expression and strong colors. His paintings often provide a satirical or cutting edge statement about the human condition and society.

For more information or to request a Festival brochure, call the Oregon Coast Music Association at (541)267-0938, or visit our website at www.coosnet.com/music. To order tickets by phone, call toll-free (877)897-9350. ■



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Rhythm & News

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm
on Rhythm & News Service

Open Air

a fresh addition to your daily routine.



STATE FARM MUSIC HALL



Nightly at 7pm on
JPR's Classics & News Service

Proudly sponsored by participating
State Farm agents



ON THE SCENE

Eric Weiner

Travel Tips

Eric Weiner is currently the Tokyo correspondent for National Public Radio. He has also been stationed in the Middle East, South Asia, and elsewhere across the globe. His travels, spent in pursuit of breaking international stories, have given him knowledge which applies equally well to summer family vacations. Below, he shares a few pointers gleaned from his experiences.

I travel a lot. I'm probably on the road six months out of the year. Last year, I calculated that I checked into thirty-two different hotels! I slept in everything from a soft bed at a five star resort to a hard floor in an abandoned building in East Timor.

Over the years, I've developed an informal philosophy of travel. I have ten guiding principles for life on the road:

1) When it come to hotels, smaller is better. If I'm trying to find a hotel with some character, the first question I ask is: How many rooms does it have? Anything less than 200 is a good sign. More than 200, and the hotel is likely to be bland. More than 300, and it probably has all of the individuality of an airport terminal. Smaller "boutique" hotels are harder to find, but are well worth the search. One of my favorite boutique hotels: "The Inn of the Sixth Happiness" in Singapore. Great location, lots of charm—and you can't beat the name.

2) Don't be obsessed with frequent flyer points. Some colleagues of mine won't fly on an airline unless they earn points. One, who shall remain nameless, often travels thousands of miles out of his way in order to earn those cherished points. It seems to me that those "free flights" are no longer free.

3) Always carry a Swiss Army knife. Always.

4) Hotels are for sleeping, not eating. Inertia is a powerful force, a fact that hotel managers bank on. Prove them wrong and get out of the hotel. The food may be better, and will most certainly be cheaper.

5) Throw away your guidebook. Even the best guidebook will, by definition, squelch spontaneity. I've seen countless "adventure travelers" with their nose in the guidebook, wondering why they are constantly bumping into other "adventure travelers."

6) Spend money. I've seen budget travelers in places like India, haggling with a rickshaw driver over 10 rupees (about 25 cents). Perhaps they are frugal. Perhaps they are defending some principle, though I'm not sure which one. The fact is that Americans are rich and Indians, among others, are not. So I say spend money, even if we let them rip us off every now and then.

7) Forget travelers checks. Carry cash. With apologies to American Express, I find cash much more convenient, and a \$100 bill really is accepted everywhere. If you are worried about crime, buy a money belt. It's cheaper than the one percent service fee on travelers checks.

8) Relish travel hardships, mishaps and sundry disasters. They make better stories.

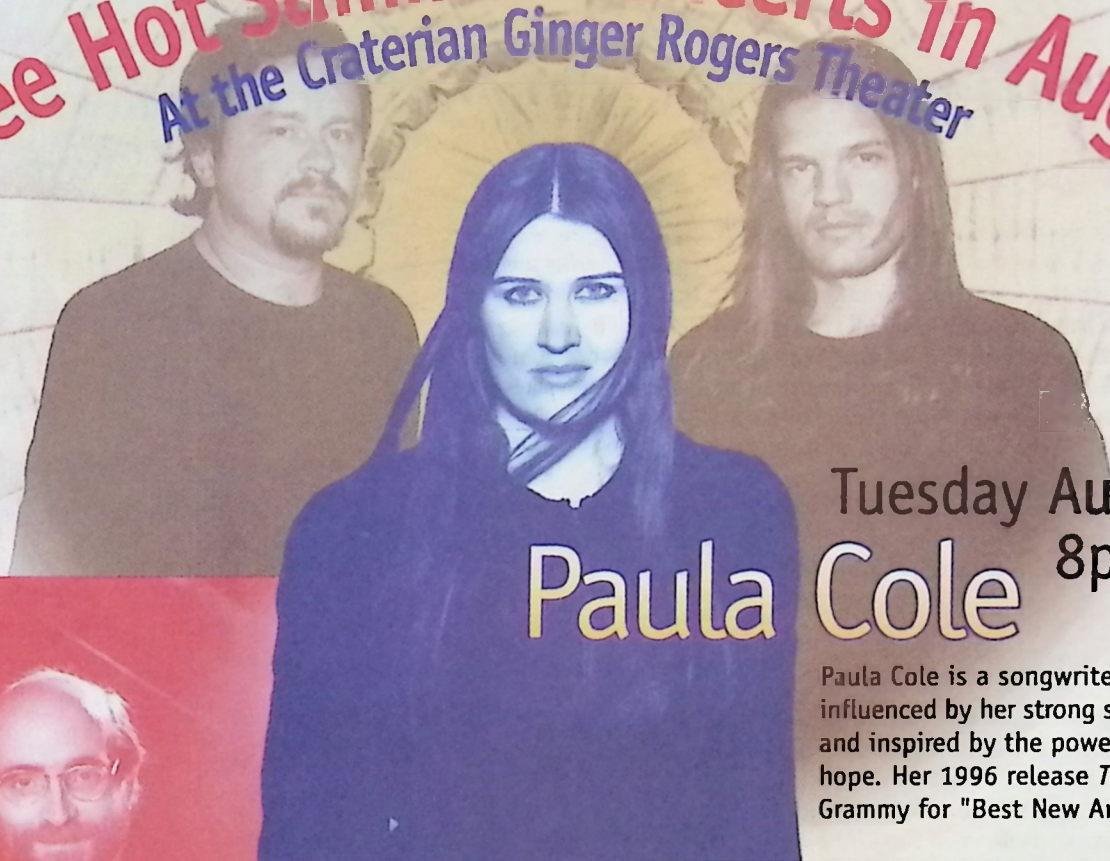
9) Drink lots of water. Bottled water, that is.

10) Check your guidebook (the one you threw away) for places described as "non-descript" or "not worth a visit." Head there immediately. There may be no tourist attractions but, blissfully, there will be no tourists either. That's what traveling is all about. □

Jefferson Public Radio
presents

Three Hot Summer Concerts in August

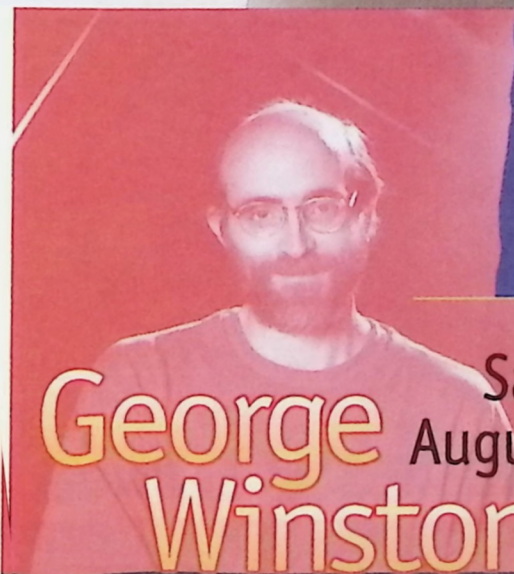
At the Craterian Ginger Rogers Theater



Tuesday August 1
8pm

Paula Cole

Paula Cole is a songwriter whose music is influenced by her strong spiritual connection and inspired by the power of faith, love and hope. Her 1996 release *This Fire* won her a Grammy for "Best New Artist."



George Winston

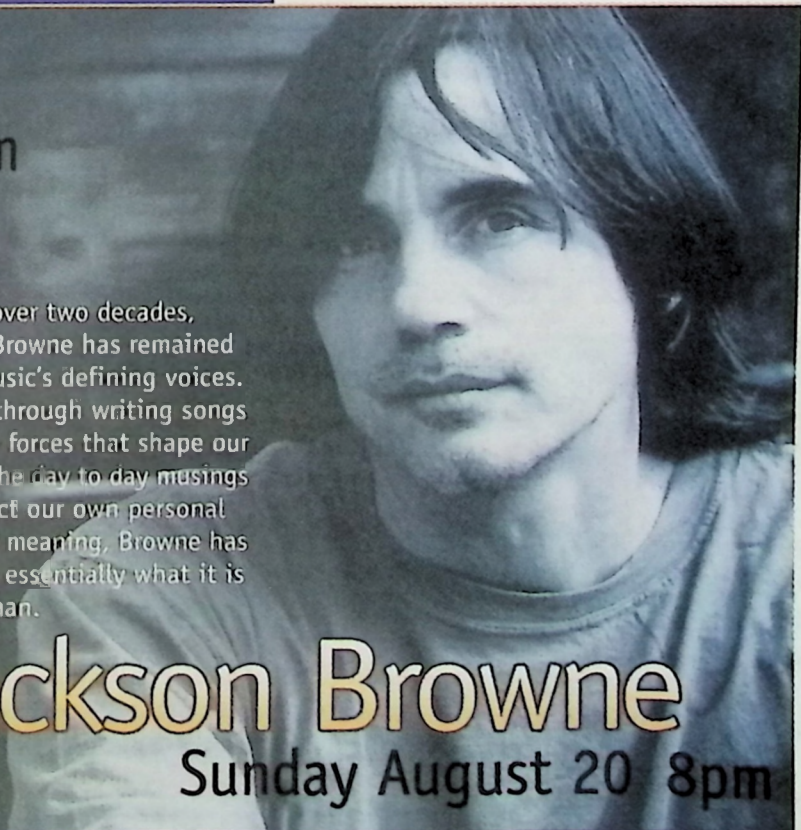
Saturday
August 12 8pm

Self-described "rural folk piano" player George Winston was among the earliest and most successful creators of contemporary instrumental music in the 1980s. His trilogy of impressionistic seasonal-themed piano musings on the Windham Hill label – Autumn, Winter Into Spring, and December – laid the groundwork for the new acoustic music boom that followed. Today George Winston continues to cultivate a love and fascination with the natural world that motivates and shapes his music.

For well over two decades, Jackson Browne has remained one of music's defining voices. Whether through writing songs about the forces that shape our lives, or the day to day musings that reflect our own personal search for meaning, Browne has described essentially what it is to be human.

Jackson Browne

Sunday August 20 8pm



All proceeds benefit Jefferson Public Radio.

For tickets: Craterian Box Office in Medford at 541-779-3000



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

The Oregon Coast Music Festival comes to the Classics & News Service the week of July 3 with performances from the 1999 summer season. Featured works for the week will be chosen from the concerts. (For information on this year's festival, see the Spotlight section on page 13.) Also, a special Pops concert will air in its entirety on July 4 at 10am. Later that evening, the National Symphony Orchestra will continue the Fourth of July celebration. Beginning at 9pm, when many firework displays get underway, JPR will feature *A Capitol Fourth* and *The United States Marine Band in Concert* from NPR. In the first program, the National Symphony Orchestra performs live from the grounds of the nation's capitol building. The program promises a little Sousa and a lot of patriotism. At 10:30pm the Marine Band continues the celebration with thirty minutes of classical celebrations of liberty from marches to medleys. Tune in for two hours of celebratory music of the USA.

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

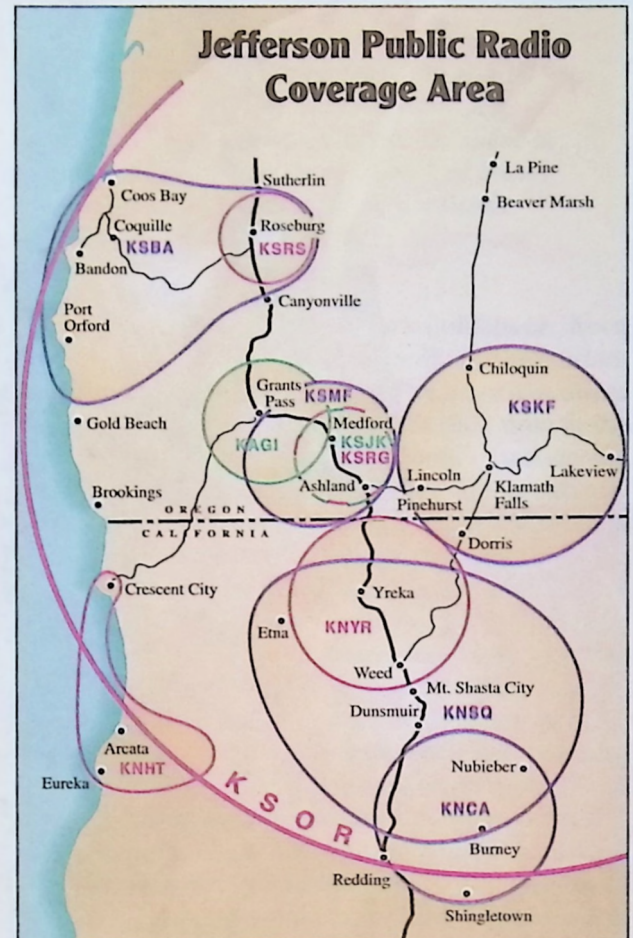
Cool jazz and hot rhythms, legendary artists and rising stars will come together when the 22nd Annual Playboy Jazz Festival is featured on JPR's Rhythm & News Service this Fourth of July. A terrific line-up of talent will perform at the world-famous Hollywood Bowl from noon to 4pm Tuesday, July 4. The first Playboy Jazz Festival of the new millennium showcases every aspect of jazz from straight ahead to contemporary, swing to salsa, and blues to big band. Listen as Master of Ceremonies Bill Cosby brings you artists such as Norman Brown, the Elvin Jones Jazz Machine, Ruben Blades & Editus and Bela Fleck & the Flecktones.



Volunteer Profile: Shobha Zanth



Shobha began hosting *Possible Musics* on JPR's Rhythm & News Service a year and half ago. She enjoys hosting the program, and does it every week except the last Sunday of each month. Shobha's passion for music reaches many of its realms: listening to it, playing it on the radio, creating it, dancing and roller-skating to it. She has broadened *Possible Musics* with her own musical tastes and style. Shobha also loves being in nature, spending time with her cats, and doing art projects. She says she absolutely loves the community of beautiful-hearted people she lives amongst in Ashland.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 89.5	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	First Concert
12:00pm	News	10:30am	The Metropolitan Opera
12:06pm	Siskiyou Music Hall	2:00pm	From the Top
4:00pm	All Things Considered	3:00pm	Siskiyou Music Hall
		4:00pm	All Things Considered
		5:00pm	Common Ground
		5:30pm	On With the Show
		7:00pm	Played in Oregon
		9:00pm	State Farm Music Hall
4:30pm	Jefferson Daily		
5:00pm	All Things Considered		
7:00pm	State Farm Music Hall		
			6:00am
			Weekend Edition
			9:00am
			Millennium of Music
			10:00am
			St. Paul Sunday
			11:00am
			Siskiyou Music Hall
			2:00pm
			Center Stage from Wolf Trap
			3:00pm
			Car Talk
			4:00pm
			All Things Considered
			5:00pm
			To the Best of Our Knowledge
			7:00pm
			State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
9:00am	Open Air	10:00am	Living on Earth
3:00pm	All Things Considered	N. CALIFORNIA STATIONS ONLY:	
5:30pm	Jefferson Daily	10:30am	California Report
6:00pm	World Café		
8:00pm	Echoes	11:00am	Car Talk
10:00pm	Late Night Jazz with Bob Parlocha	12:00pm	West Coast Live
		2:00pm	Afropop Worldwide
		3:00pm	World Beat Show
		5:00pm	All Things Considered
		6:00pm	American Rhythm
		8:00pm	Grateful Dead Hour
		9:00pm	The Retro Lounge
		10:00pm	Blues Show
			6:00am
			Weekend Edition
			9:00am
			Marian McPartland's Piano Jazz
			10:00am
			Jazz Sunday
			2:00pm
			Rollin' the Blues
			3:00pm
			Le Show
			4:00pm
			New Dimensions
			5:00pm
			All Things Considered
			6:00pm
			Folk Show
			9:00pm
			Thistle & Shamrock
			10:00pm
			Music from the Hearts of Space
			11:00pm
			Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am	BBC World Service	6:00am	BBC Newshour
7:00am	Diane Rehm Show	7:00am	Weekly Edition
8:00am	The Jefferson Exchange with Jeff Golden	8:00am	Sound Money
10:00am	Public Interest	9:00am	Beyond Computers
11:00am	Talk of the Nation	10:00am	West Coast Live
1:00pm	Monday: Talk of the Town	12:00pm	Whad'Ya Know
	Tuesday: Healing Arts	2:00pm	This American Life
	Wednesday: Real Computing	3:00pm	A Prairie Home Companion with Garrison Keillor
	Thursday: Word for the Wise and Me & Mario	5:00pm	Talk of the Town
	Friday: Latino USA	5:30pm	Healing Arts
1:30pm	Pacifica News	6:00pm	New Dimensions
2:00pm	The World	7:00pm	Fresh Air Weekend
3:00pm	Fresh Air with Terry Gross	8:00pm	Tech Nation
4:00pm	The Connection	9:00pm	BBC World Service
6:00pm	Fresh Air (repeat of 3pm broadcast)	11:00pm	World Radio Network
7:00pm	As It Happens		
			6:00am
			BBC World Service
			8:00am
			To the Best of Our Knowledge
			10:00am
			Beyond Computers
			11:00am
			Sound Money
			12:00pm
			A Prairie Home Companion with Garrison Keillor
			2:00pm
			This American Life
			3:00pm
			What's On Your Mind?
			4:00pm
			Zorba Paster on Your Health
			5:00pm
			Sunday Rounds
			7:00pm
			People's Pharmacy
			8:00pm
			The Parent's Journal
			9:00pm
			BBC World Service
			11:00pm
			World Radio Network

CLASSICS & NEWS SERVICE

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KNHT 107.3 FM
RIO DELL/EUREKA

KSOR dial positions for translator communities listed on page 18

JEFFNET

the community-based Internet
service of the Jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

**in jackson & douglas
counties dial locally . . .
connect globally**

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: *NPR news* at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm
NPR News

12:06-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm
The Metropolitan Opera

2:00-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm
Siskiyou Music Hall

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
Common Ground

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm
Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm
Center Stage from Wolf Trap

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates July birthday

First Concert

- July 3 M Janacek*: *Lachian Dances*
- July 4 T Robert Russell Bennett: Suite of Old American Dances
- July 5 W Joseph Martin Kraus: Symphony in C minor
- July 6 T Dvorák (OCMF): String Quartet in No. 6 in F, *American*
- July 7 F Hanns Eisler*: *Storm Suite* for Orchestra (Mahler)
- July 10 M Respighi(7/9*): *Pines of Rome*
- July 11 T Mozart: String Quintet in Eb, K. 614
- July 12 W Sibelius: *En Saga*
- July 13 T Chopin: Twelve Études, Op. 10
- July 14 F Berlioz: Selections from *Lélio*
- July 17 M Beethoven: Cello Sonata in F, Op. 5, No. 1
- July 18 T Mendelssohn: Symphony No. 7 in D minor
- July 19 W Ravel: *Gaspard de la Nuit*
- July 20 T Copland: *The Red Pony*
- July 21 F Purcell: Music from *King Arthur*
- July 24 M Bloch*: Violin Sonata No. 2, *Poeme Mystique*
- July 25 T Adam(7/24*): Selections from *Giselle*
- July 26 W Brahms: Piano Sonata No. 2 in F# minor
- July 27 T Dohnányi*: Serenade for Strings, Op. 10
- July 28 F Giuliani(7/27*): Rossiniana No. 1, Op. 119
- July 31 M Arensky*: Variations on a Theme by Tchaikovsky, Op. 35a

Siskiyou Music Hall

- July 3 M Dvorak (OCMF): Symphony No. 9, Op. 95 "From the New World"
- July 4 T Gershwin: Piano Concerto in F
- July 5 W Moussorgsky (OCMF): *Pictures at an Exhibition*
- July 6 T Haydn Wood: Concerto in D minor for piano and orchestra
- July 7 F Brahms (OCMF): Double Concerto in A minor, Op. 102
- July 10 M Beethoven: String Quartet in Bb, Op. 130
- July 11 T Linblad: Symphony No. 2 in D
- July 12 W Chausson: Symphonie, Op. 20
- July 13 T Weber: *18 Favorite Waltzes for the French Empress*
- July 14 F Finzi*: Clarinet Concerto, Op. 31
- July 17 M Tchaikovsky: Symphony No. 6 in B minor, Op. 74 "Pathétique"
- July 18 T Mozart: Symphony No. 39 in E flat
- July 19 W Gorecki: *Miserere*, Op. 44
- July 20 T Bruckner: Symphony No. 00 "Study Symphony"
- July 21 F Schumann: Violin Concerto in D minor
- July 24 M Bloch*: Concerto Grosso No. 1 with Piano Obbligato
- July 25 T Brahms: Serenade No. 2 in A, Op. 16
- July 26 W Field*: Piano Concerto No. 3 in E flat
- July 27 T Onslow*: String Quintet in C minor, "The Bullet"

- July 28 F Glazunov: Symphony No. 3 in D
- July 31 M Fodor: Symphony No. 3 in C, Op. 19

HIGHLIGHTS

IPR Saturday Morning Opera

- July 1 • *Il Trittico* by Puccini
• *Il Tabarro*
Carlo Guelfi, Maria Guleghina, Neil Schicoff, Angela Gheorghiu, Roberto Alagna, London Voices, London Symphony Orchestra, Antonio Pappano, conductor.
- *Suor Angelica*
Cristina Gallardo-Domâs, Bernadette Manca di Nissa, Felicity Palmer, Tiffin Boys Choir, London Voices, Philharmonia Orchestra, Antonio Pappano, conductor.
- *Gianni Schicchi*
José Van Dam, Angela Gheorghiu, Felicity Palmer, Roberto Alagna, Luigi Roni, London Symphony Orchestra, Antonio Pappano, conductor.
- July 8 • *The Medium* by Menotti
Regina Resnik, Judith Blegen, Emily Derr, Julian Patrick, Claudine Carlson, Opera Society of Washington, Jorge Mester, conductor.
- *Trouble in Tahiti* by Bernstein
Nancy Williams, Julian Patrick, Antonia Butler, Michael Clarke, Mark Brown, Columbia Wind Ensemble, Leonard Bernstein, conductor.
- July 15 • *Giovanna D'Arco* by Verdi
Plácido Domingo, Sherrill Milnes, Montserrat Caballé, Keith Erwen, Robert Lloyd, Ambrosian Opera Chorus, London Symphony Orchestra, James Levine, conductor.
- July 22 • *Le Domino Noir* by Auber
Sumi Jo, Isabelle Vernet, Bruce Ford, Patrick Power, Martine Olmeda, Jules Bastin, Doris Lamprecht, Jocelyne Taillon, Gilles Cachemaille, London Voices, English Chamber Orchestra, Richard Bonynghe, conductor.
- *Le Toréador* by Adam
Michel Trempont, Sumi Jo, John Aler, Orchestra of Welsh National Opera, Richard Bonynghe, conductor.
- July 29 • *Il Matrimonio Segreto* by Cimarosa
Dietrich Fischer-Dieskau, Julia Varady, Arleen Augér, Julia Hamari, Alberto Rinaldi, Ryland Davies, English Chamber Orchestra, Daniel Barenboim, conductor.

Saint Paul Sunday

- July 2 • The Albert McNeil Jubilee Singers
arr. Howard Roberts: Rocka My Soul; arr. Hall Johnson: Jesus Lay Your Head in the Winder; arr. Albert McNeil: John the Revelator, Dry Bones; Thomas Dorsey/arr. Arnold Sevier: Precious Lord; arr. Moses Hogan: I'm Gonna Sing 'til the Spirit Moves Me; South African Freedom Song: Siyahamb' ekuhanyen'Kwenkhos' ("We are Marching in the Light of God"); Miriam Makeba/arr. Larry Farrow: Non QonQuo; Rosephanye Powell: The Word Was God; Robert Page: There's a City Called Heaven; arr. Larry Farrow: Blessed Quietness, O Happy Day.
- July 9 • Lars Vogt, piano
Beethoven: Bagatelles, Op. 126-No1 & 2; Tatanya Komarova: Theme and Variations; Beethoven: Sonata No. 23 in f minor, Op. 57 "Appassionata."
- July 16 • St. Lawrence String Quartet
Haydn: Quartet in D major, Op. 76, No. 5, "Sunrise"-I. Allegro con spirito; Schumann: Quartet in A major, Op. 41, No. 3; Shostakovich: Quartet No. 3 in F major, Op. 73-III. Allegro non troppo.
- July 23 • Assad Duo
Astor Piazzolla: Zita (from Suite Troileana); Andante (from Tango Suite); Allegro (from Tango Suite); Eg-

berto Gismonti: Baião Malandro, Água e vinho, Infância; Antonio Carlos Jobim: Cronica da Casa Assassina; Sergio Assad: Eterna, Samba.

July 30 • Eberli

Yehudi Wyner: Tanz and Maissele (Dance and Little Story); Bruch: Acht Stücke (Eight Pieces), Op. 83-II. Allegro; Aaron Jay Kernis: Lullaby for solo piano; Peter Schickele: Quartet for Clarinet, Violin, Cello and Piano.

From the Top

July 1 • Christopher O'Riley journeys to Tanglewood, the world famous music festival in the Western Massachusetts Berkshires, to meet and perform with students from the Boston University Tanglewood Institute. We hear a teenager who listens to Kathleen Battle on her Walkman, and a delicate and sensitive performance of Ravel's *Jeux d'eau* played by the 16-year-old son of Vietnamese immigrants. The "dark side" of Tanglewood is explored (if there is one).

July 8 • World renowned violinist Joshua Bell and composer/bassist Edgar Meyer perform works from their new Sony Classics CD *Short Trip Home*. They swap trade secrets and musical war stories with the fantastic young musicians on the show. Edgar Meyer invites Carolyn Chiang, a brilliant young pianist, to join him in a performance of his own colorful composition, "The Great Sea Snake."

July 15 • From the Mellon Institute in Christopher O'Riley's hometown, Pittsburgh, we hear an spirited performance of Bernstein's Sonata for Clarinet & Piano played by Christopher and a sophisticated 17-year-old clarinetist from Maryland. Christopher discusses simplicity and music with children's television great Fred Rogers, and Christopher's mom stops the show to "dish the dirt" on Christopher's real childhood.

July 22 • From the Top travels to Spokane in eastern Washington to bring together some of the greatest young talent from the Pacific Northwest. We hear an absolutely startling performance of Haydn's Concerto in C Major performed by an astonishing 14-year-old cellist from rural Oregon. Washington State Senator Slade Gorton makes a special appearance on the show to share his childhood stories about music and to express his support of the NEA.

July 29 • Christopher O'Riley joins some of the best young musicians from the Interlochen Center for the Arts, the jewel of Midwestern summer music programs. We meet a 16-year-old violist who finds that donning a ballroom gown helps relieve rehearsal frustration. We hear a particularly vibrant flutist play Eldin Burton's Sonatina for Flute & Piano. And we meet a bassoonist who excels in so many areas and endeavors that it might just make you want to throw in the towel. He's handsome too.



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

Ashland YMCA

<http://www.ashlandymca.org>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Blooming Bulb Company

<http://www.bloomingbulb.com>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum

<http://www.geneforum.org>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Tame Web

<http://www.tameweb.com>

Rogue Valley Symphony

<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit

<http://www.sowac.org>

White Cloud Press

<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM

ASHLAND

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KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill

11:00pm-2:00am
Possible Musics

Hosts Shobha Zanth and David Harner push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

July 2 · **Marcia Ball**

Singer, pianist, and composer Marcia Ball is deeply rooted in her heritage of Cajun Louisiana and Texas music. These roots and her versatile, bluesy style are on display in her solo performance of Clarence Garlow's "Crawfishin'" and her hard-swinging duet with McPartland on "Go to the Mardi Gras."

July 9 · **Nicholas Payton**

The great Louis Armstrong believed that jazz is played from the heart. Trumpeter Nicholas Payton and McPartland demonstrate such soulful performing from New Orleans as they celebrate "Satchmo" and his music in the centennial year of his birth. Payton began performing at the age of eight, and demonstrates enormous talent as a musician and composer with an ability to glide through various jazz styles. He earned a Grammy Award for his collaboration with the late Doc Cheatham.

July 16 · **Sir Roland Hanna**

One of the most flexible pianists of any generation, Sir Roland Hanna is a composer, accompanist, and teacher, in addition to performer. He was knighted by the Liberian government in 1970 for his work benefiting that nation's education system. He has worked with everyone from Charles Mingus and Sarah Vaughan to the Thad Jones-Mel Lewis Orchestra. His love of Brahms, Ravel and Chopin is evident in his composition "Romanze." He brings his majestic style and melodic touch to Gershwin's "Love Walked In."

July 23 · **Karrin Allyson**

An elegant singer and pianist, Karrin Allyson interprets a vast range of songs from ballads to the blues. Her own blues, "Sweet Home Cookin' Man" is a *Piano*

Jazz listener favorite. Allyson brings her depth of feeling to the lyrics of McPartland's composition "There Will Be Other Times."

July 30 · **Tommy Flanagan**

The incomparable duo of pianist Tommy Flanagan and bassist Keter Betts join McPartland at the Tri-C JazzFest in Cleveland, Ohio for a tribute to the late Ella Fitzgerald. The trio crackles on "Sweet Georgia Brown" and "Lady Be Good." Flanagan solos on "Angel Eyes," a song he always played for Fitzgerald.

New Dimensions

July 2 · **Living Systems** with Fritjof Capra

July 9 · **Better Health Through Intuition** with Mona Lisa Schulz

July 16 · **The Global Century** with Harlan Cleveland

July 23 · **Hope For The Millennium** with Barbara Gardner

July 30 · **Eco World: What Price Fun?** with Mark Hertsgaard

Thistle and Shamrock

July 2 · **Celtic Connections 2000**

Highlights from the Scottish Showcase concerts at the biggest Celtic winter festival in the world: the City of Glasgow's Celtic Connections.

July 9 · **Celtic Connections 2000**

More highlights from the Scottish Showcase concerts at the biggest Celtic winter festival in the world: the City of Glasgow's Celtic Connections.

July 16 · **The Land**

Songs of shepherds, ploughmen, berry pickers, and farm laborers remind us of a time when more hands than machines worked the land. They left their mark on the music we hear this week; traditional songs and contemporary melodies from artists whose writing is tied to their love of the land. Along with music from Dougie Maclean and Savourna Stevenson, we meet a shepherd who fills the Scottish Border hillsides with his singing. Between the lambing and the shearing seasons, he tours Europe performing with his own John Wright Band.

July 23 · **Music Box**

The cheery notes of concertinas, melodeons, and accordions (piano and button), fill the airwaves with music from Ireland, Scotland, and Brittany. Sharon Shannon, Phil Cunningham, Simon Thumire, Alain Pennec, and The Poozies count among this week's contributors.

July 30 · **Out Into The World**

Contemporary Celtic musicians often connect with traditional music, yet make use of current technologies to express themselves. They also derive much inspiration from the music of North Africa or South America, seeking to blend this naturally with their own cultural backgrounds. We'll listen to contemporary Celtic sounds that transcend cultural barriers, embracing both Celtic and World music themes. Martyn Bennett, Emer Kenny, and Capercaillie are all featured.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

STRAWBERRY-SPINACH SALAD

(serves 6)

Salad

10-12 oz spinach, fresh or bagged (but not frozen or canned)

1 quart strawberries, fresh, cut into slices

1 medium red onion, sliced or cut into small strips

Dressing:

½ cup low-fat mayonnaise

⅓ cup sugar

2 tbsp red wine vinegar

¼ cup skim milk

1 tbsp poppy seeds

Wash and spin dry spinach. Wash & dry fresh strawberries. Add spinach to salad bowl or on individual salad plates. Slice fresh strawberries & red onion; arrange on top of spinach. Shortly before serving: Mix together dressing, and pour over salad and toss together. (Salad tends to wilt if dressing is added too soon.)

Serving Suggestions:

You may substitute romaine or other types of lettuce for the spinach. However, using spinach is a great way to get more folate into your diet.

Nutritional Analysis (per 1 cup serving):

Calories 6 % (128 cal)

Protein 4 % (2.15 g)

Carbohydrate 4 % (15 g)

Total Fat 9 % (6.9 g)

Saturated Fat 4 % (1.04 g)

Calories from Protein: 7 %

Carbohydrate: 46 %; Fat: 47 %

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Kellor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
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Audience Services:

(202) 414-3232

Tapes and Transcripts:

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WEEKLY EDITION

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www.wrn.org/WRNfromNPR.html

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

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http://www.wbur.org/con_00.html

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THIS AMERICAN LIFE

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radio@well.com

<http://www.kcrw.org/c/tamlife/index.html>

TO THE BEST OF OUR

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WHAT'S ON YOUR MIND

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WebDev4You.com
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LIVING LIGHTLY

Tim Holt

Henry's Day

This country has unofficial holidays devoted to *not* smoking and *not* watching TV. What we need now is a day set aside for not *buying* stuff, a chance for every good little consumer to sample, however briefly, The Simple Life.

Our overflowing landfills need a respite. A nation awash in credit card debt needs an excuse, just like its smokers, to break a debilitating habit.

Throughout the year we're told to buy, buy, buy. Surely we can set aside one day for a saner message: "Shall we always study to obtain more of these things, and not sometimes to be content with less?... [We] are employed... laying up treasures which moth and rust will corrupt and thieves break through and steal. It is a fool's life..."

So wrote the nation's most celebrated Non-Consumer, Henry David Thoreau, in *Walden*. What better date than July 12, Thoreau's birthday, for this holiday from consumerism? Who better to represent The Simple Life than this high-principled curmudgeon who blew the first warning trumpet at the dawn of the Age of Consumption?

He built his own 10-by-15-foot cabin at Walden Pond for \$28 in materials and grew his own food there. His furniture consisted of a table, a chair and a bed. For a short time there were three ornamental pieces of limestone rock on the table, but Thoreau soon decided these were superfluous, throwing them out when he found he had to dust them every day.

We really should start our holiday on July 4th (after all, this is a Declaration of Independence from Madison Avenue and all its subtle and not-so-subtle pressures to consume) and cap it off eight days later with a birthday party for Mr. Thoreau (no presents, please). Imagine people publicly shredding their credit cards, smashing their TVs, their VCRs, their (*quel sacrilege!*) computers—now that would be a *real* Independence Day. But I'm afraid we'll have to settle for the shorter version, since eight days

of non-consumption might result in serious withdrawal pangs for many of our fellow citizens.

For our poster boy, it would be hard to improve on Thoreau's image of the farmer of his day: "How many a poor immortal soul have I met well nigh crushed and smothered under its load, creeping down the road of life, pushing before it a barn 75 feet by 40, its Augean stables never cleansed, and one hundred acres of land, tillage, mowing, pasture, and wood-lot!"

Thoreau was one of the country's first advocates and practitioners of voluntary poverty. He found that The Simple Life left him with plenty of time to pursue his real interests. He did have a number of practical skills—including land-surveying, carpentry, and tree-pruning—which he put to use when he needed cash. But the bulk of his time was spent on what we would think of as leisure pursuits: writing in his journal, exploring the countryside around Concord, sometimes just sitting for long periods of time and staring at a lake, a tree, or a woodchuck. But he wasn't just fooling around. To Thoreau, an avid naturalist who also sought answers to the deepest spiritual questions in the natural world, his sylvan rambles had purposes that went well beyond exercise.

Walden was published in 1854, when an economy based on mass consumption by city dwellers was just beginning to supplant the more self-sufficient, rural economy. Thoreau held up a cautionary hand to his fellow citizens and argued, quite reasonably, that the time they spent working to buy more and more things could be spent more profitably: "Most of the luxuries, and many of the so-called comforts of life, are not only not indispensable, but positive hindrances to the elevation of mankind," he wrote in *Walden*. The more things you owned, the more time you had to spend dusting (and nowadays adjusting, installing, downloading, upgrading, and replacing), whereas a ramble in the woods would provide the real

goods the mind and soul and body needed.

Having read the foregoing, you probably won't be surprised to learn that I've never owned a TV and sold my last car 18 years ago. And, yes, I spend a lot of my time writing and rambling in the woods near my home. I suspect that there are more of us in this country practicing Thoreau's creed, or at least trying to, than the media lets on. It's not exactly the kind of story that wins kudos from advertisers (which is why, I suspect, other fledgling efforts for a Don't Buy Day haven't gotten off the ground). But to be fair, if you were an editor, which story would you be likely to cut first: "Sex Scandals In The White House"; "Billionaire Balloonists Go 'Round-the-World"; or "Guy Patches Pants, Meditates On God In One-Room Cabin"?

We may not be ready for a National Don't Buy Day this year, but you do see, here and there, an occasional Simple Life story elbowing its way through the usual media mix of sex and crime. So maybe next year, who knows? A holiday recognizing one of this nation's more original thinkers would be a sign in itself that we're starting to look beyond the shallow consumerism of the past century and a half.

The health of the Gross National Product, the very existence of the modern commercial world as we know it, depends on the lockstep conformity of masses of consumers opening their wallets and purses in obeisance to the newest mass-marketed products. If you can free yourself from this advertising-induced regimentation, you've taken the first step toward the freedom that Thoreau contemplated when he wrote this passage in *Walden*: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured or far away."

So tune out the advertising jingles on July 12th, take some inspiration from Henry Thoreau, and let your own music come through loud and clear. It might be sweeter than you ever thought possible. ■

Tim Holt's new novel set in the Siskiyou region, *On Higher Ground*, will be published this fall. He is also a regular commentator on *The Jefferson Daily*, JPR's daily news-magazine.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (through Sept. 17), *Night of the Iguana* by Tennessee Williams (through July 9 and Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (July 26-Oct. 28). Three plays by William Shakespeare will be performed onstage in the outdoor Elizabethan Theatre: *Hamlet* (through Oct. 7), *Twelfth Night* (through Oct. 8), and *The Taming of the Shrew* (through Oct. 6). In the Black Swan performances are: *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (July 4-Oct. 29). New starting times in 2000: through Sept. 3: Matinees begin at 2pm and evening performances at 8:30pm. Beginning Sept. 5 and continuing through Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331 or www.orshakes.org

◆ Oregon Cabaret Theatre continues its 15th Season with *Suds, The Rocking '60s Musical Soap Opera*, through September 4. Trying to get through a bad day, mysterious visitors counsel and comfort a laundromat employee with such tunes as "Mr. Postman," "Respect," "I Say a Little Prayer" and many others. Shows begin at 8:30pm with performances Wed.- Mon.(evenings only-no Sunday Brunch matinees). (541)488-2902

◆ Actors' Theatre presents *The Member of the Wedding* by Carson McCullers, July 20 through Aug. 20 with Previews July 18 and 19. An American classic about the loneliness and longings of adolescence, the bond that develops between a young white southern girl and the African American woman who works in her house. Performances Thurs.-Sat. at 8pm/Sun. 2pm. Tickets are \$14/\$12.(541)535-5250

◆ Rogue Music Theatre continues its presentation of the classic Rodgers and Hammerstein musical *South Pacific* through July 16 at 8pm under the stars at Rogue Community College Bowl, Grants Pass. Reserved seating is \$20 and General \$15/\$12. Additional performances will be held at the Craterian Ginger Rogers Theatre, Medford, July 21-22 at 8pm and July 23 at 2pm. Reserved seats are \$22/\$17/\$14.(541)479-2559

Music

◆ Britt Festivals celebrates its 38th year of music under the stars in historic Jacksonville with performances through Sept. 9 including for this month: Bobby McFerrin/Astral Project (July 1); Kathy Mattea/Asleep at the Wheel (July 2); Etta James/Corey Harris (July 13); Cassandra

Wilson/Kevin Eubanks (July 15); Merle Haggard/Ray Wylie Hubbard (July 16); Indigo Girls/Special Guest TBA (July 17); Smokey Robinson/Special Guest TBA (July 20); Prairie Winds Recital at SOU Recital Hall (July 21 at 8pm); Miriam Makeba/Ulali (July 21); Jose Feliciano/John Nilsen (July 22); Patty Loveless/John McEuen & Jim Illotson (July 27); Boz Scaggs/Special Guest TBA (July 28); John Hiatt/Roy Rogers & Shana Morrison (July 29); and Ali Farka Toure/Afel Bocoum (July 30). All shows begin at 7:30pm except as noted. Sunset & Stars Gala Fundraising Dinner will be held July 1 at 5:30pm. Also, Britt Institute offers a Chamber Winds Camp (July 6-22) and a Chamber Strings Camp (July 30-Aug. 4). Call for tickets and a season brochure.(541)773-6077 or 1-(800)882-7488 or www.brittfest.org



A hospital corridor at the old Alcatraz prison, photographed by Corrie McCluskey, on exhibit at the Wiseman Gallery in Grants Pass.

◆ Margaret R. Evans, Professor of Music and University Organist at Southern Oregon University presents the second of three all-Bach recitals at Trinity Episcopal Church, 44 N. Second St., Ashland, on Fri. July 28 at 8pm in commemoration of J.S. Bach's death on July 28, 1750. The program will include several choral preludes, the Concerto in A Minor, the Piece d'Orgue in G, and the Toccata, Adagio, and Fugue in C. The suggested donation is \$7.(541)488-1957

Exhibits

◆ Hanson Howard Gallery presents Works on Copper by Marie Maretska and Clay Sculpture by Jim Kraft through July 31. A First Friday Reception will be held on July 7 from 5-7pm. Gallery hours are 10:30-5:30 Tues.-Sat., 11-2 on Sun.(541)488-2562 or www.hhgallery.com

◆ The Arts Council of Southern Oregon presents photography by Susan DeMarinis through

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts

July 31 at the gallery at 33 N. Central Ave. in Medford. As a chiropractic physician in Ashland for many years, Dr. Sue recently traveled to Nepal, India, where she worked in a clinic which gave free treatment to many people. She was able to photograph many of the expressive faces from her journey. Also included in the exhibit will be landscapes from New Zealand and Yosemite. (541)779-2820

◆ Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents the photographs of Corrie McCluskey through August 18. This work captures a sense of place and lingering presence of long-departed inhabitants. First Friday Art Night Reception will be held on July 7. Also being shown in the Annex through July 15, Exploring Abstract Impressionism, a co-op project involving students and instructors. (541)596-7339

◆ The Arts Council of Southern Oregon joins the Rogue Gallery and Jackson County employees in a collaborative effort to feature the works of local artists in an exhibit at the Jackson County Courthouse through October. Art Hanging at the Courthouse includes works of twelve artists selected with the help of a committee. (541)772-8118

Other Events

◆ The Hamazons present *Hamazons for Independence* in two shows on Mon. July 3 at 7pm and 9:30pm at Carpenter Hall, 15 S. Pioneer St. Ashland's only comedy improvisation troupe celebrates the 4th of July holiday with their unique blend of wit and wisdom, and includes Judy Dolmatch, Deborah Elliott, Sierra Faith, Bobbi Kidder, Carolyn Myers, Joanie McGowan, and Cil Stengel. Tickets are \$10 and are available at Heart & Hands. A portion of the proceeds will be donated to Dunn House. (541)488-4451

◆ Rogue Gallery and Art Center announces a call for entries for their exhibition space for the 2001-2002 season. Submissions must be postmarked no later than July 20, 2000. Open to all artists 18 years of age and older, and may include any media. For prospectus send SASE to Rogue Gallery and Art Center, 40 South Bartlett Street, Medford OR 97501. (541)772-8118

KLAMATH FALLS

Exhibits

◆ Klamath Art Association presents Watercolors by Miwako Bagley through July 30, Thursdays through Sundays from noon to 4pm at 120 Riverside Drive. (541)883-1833

◆ Klamath County Museum presents *The Baldwin Project: Echoes in Time*, a photographic journey into an era past, through Sept. 30 at the Baldwin Hotel Museum, 31 Main Street. (541)883-4208

Other Events

◆ Klamath County Museum and the Civil War Society present Fort Klamath Civil War Days and Old Fashioned Country Faire at the Fort Kla-

math Museum on Hwy 62 on July 15 and 16. The event will include encampments, battles, a wagon train, and arts and crafts. (541)883-4208 or Tom at (541)883-4371

UMPQUA VALLEY

Theater

◆ Fine and Performing Arts Department and Centerstage at Umpqua Community College present *Crazy for You* at Jacoby Auditorium on July 27, 28, 29 and Aug. 4 and 5 at 8pm. Matinees will be performed on July 30 and Aug. 6 at 2pm. Tickets are \$8 and available at Ricketts Music, Emporium, at the Fine Arts office on campus, and at the door. (541)440-4691

COAST

Music

◆ Oregon Coast Music Association presents its 22nd annual Music Festival July 15 through 29 with the following performances: Bay Area Concert Band in Mingus Park (July 15 12:30pm); Bay Area Concert Choir & Chamber Orchestra, North Bend Presbyterian Church (July 18 at 7:30pm); Oregon Renaissance Band at North Bend Presbyterian Church (July 20 at 7:30pm); Mike Curtis Klezmer Trio at Shore Acres, Charleston (July 21 at 12:30pm); Kudana Marimba Ensemble, Reedsport High School (July 21 at 7:30pm); Oregon Renaissance Band, Ocean Crest Auditorium, Bandon (July 21 at 7:30pm); So. Africa-inspired Kudana Marimba Ensemble & Caribbean cuisine by the Black Market Gourmet, North Bend Community Center (July 22 at 7:30pm); and Charles Dowd Goodvibe Jazz Quartet, Boathouse Auditorium, Charleston (July 23 at 2pm). Also featured is Festival Orchestra Week at Marshfield Auditorium, Coos Bay (July 25, 27, and 29 at 7:30pm). Elmar Oliveira, violinist, returns to the Music Festival on July 29 in a performance of Benjamin Britten's Concerto for violin and orchestra. See the Spotlight section on page 13 for further details. (541)267-0938 or www.coosnet.com/music

Other Events

◆ Chetco Players will hold auditions for *Laura*, a play written by Vera Caspary and George Sklar and directed by Kat Hartman on July 18 and 19 at 7pm at the Performing Arts Center, South Coast Shopping Center, Harbor. (541)469-1857

NORTHERN CALIFORNIA

Theater

◆ The Siskiyou Performing Arts Center presents *The State of Jefferson*, a musical comedy by Gerald P. Murphy on July 1, 6, 7, 8 at 8pm at the Yreka Community Theater. The story of a local secession movement is set in Yreka, one week before the attack on Pearl Harbor. Events there finally put an end to the actual secession movement, but not before a rollicking good time is had by all. Suitable for family and children; tickets are \$10/\$8 at the door or at the Yreka Chamber of Commerce. (530)842-5156

◆ Shasta College Center for Arts, Culture and Society presents two musicals for its Shasta Summer Theatre Festival: *The Rocky Horror Show* and *How To Eat Like a Child*, through July 22, at the Shasta College Theatre. Call the Box Office for show times and ticket information. (530)225-4761

Exhibits

◆ Shasta County Arts Council presents Jim & Justin King, father and son installation, *Windows of Shasta County and Non-Representation*, through July 13 in Old City Hall Gallery in Redding. (530)241-ARTS

◆ Turtle Bay Museums and Arboretum on the River presents Jon Schueler's *Paintings: About the Sky* (1953-1990) through July 23 in the Redding Museum of Art and History Art Gallery. An American painter, Schueler's

CONTINUED ON PAGE 35



CHRIS CULLAS

Cassandra Wilson performs at the Britt Festivals in Jacksonville on July 15. Guitarist Kevin Eubanks opens the show.



RECORDINGS

Eric Alan

Connections

When you hold a compact disc in your hands, it might seem like an inanimate object. After all, what is it but plastic and other inert compounds? It's a small bit of manufactured product, and a cheap one, at that. So cheap that—despite the exorbitant prices still being charged for CDs—they begin to join the dark throwaway culture of America, tossed about like litter by the corporations that produce most of them. Immense numbers of them end up unsold, unlistened to, tossed out. More landfill.

Yet the inner miracle remains that an astounding amount of human soul is successfully, permanently captured within the microscopic zeros and ones at the core of those cheap discs. The inanimate discs are not inanimate at all. They're vibrant with communication; bursting with love and hunger and anger. Somehow these little plastic trinkets are capable of creating amazing bonds between us all, around jagged bends of time and distance.

At times in my role as music director and on-air host at Jefferson Public Radio, I step back to see those connections in the larger view. What are the common themes that develop across the vast array of musical expressions? What is the collective song saying? What are we trying to communicate about ourselves and each other, with instruments and voices and, yes, bits of cheap plastic? Sometimes, sifting through the eighty or more CDs that arrive in my mail each week is a daunting task, and I'm reminded of the words of British folk-punk band New Model Army: *"This golden age of communication/Mean everyone talks at the same time..."*

Yet themes and connections always emerge from the cacophony. The year 2000 finds a burst of joy and creativity across the earth; a beautiful swelling of experimenta-


tion with the musical styles and outlooks of other cultures, as barriers come down. There's also a tremendous fear of the loss of identity; of the disappearance of the local way. A search for home universally recurs lyrically because of the shared global fear that home is vanishing. Musically, there's also new comfort with using machines and electronics in creatively organic ways—new generations of musicians who can use samplers and programmed musical computer

technology with intuition instead of mere intellect; who can play them as naturally as an indigenous Australian might play a didgeridu. Still, in American music, there's a fearful obsession with machines and stolen time; and throughout the information-age west, there's most often a disconnection from joy. It's a joy that's still

much more present in African and Cuban music, among others. Also, there's a rising environmental cry that sounds through music worldwide, with a surging echo of bereavement and desperation. Yet there's a rising feeling among musicians, too, that there's no need anymore for the permission of corporate music structures to make melodic statements heard—a new sense of freedom prevails. So there's more singing than silence; more speaking than listening. And the music says social and political barriers will continue to fall worldwide, with Cuba likely to be next—the joyous exchange of music with that culture predicts it, just as it once did in South Africa. Underlying it all, of course, remains the shared search for love and peace. The music daily speaks of our common longing for that most intimate of connections, in a thousand related ways.

I think about these connections daily, in my job. I think of connections between musicians from Africa and listeners from Coos Bay. Connections between musicians separated by

generations and continents, whose expressions still harmonize. Connections between radio listeners in different towns who have never met, yet who still share the groove of the moment. Connections between my own feelings and those expressed by others' music, and the feelings inside you, who are unseen but listening. Connections between all the wildly diverse musical creations that comprise the sonic whole—because what surprises me even more than the endless varieties of music is the remarkably close relation between them. I think of these parallels not as redundancy, mostly, but as kinship; increasing kinship across a small and burdened globe.

The future, the present and the ancient, the distant and the intimate—nearly the whole of human experience and connection is now contained within those little circles of throwaway plastic. Leave it to the landfill at your own peril. 

Eric Alan is music director of Jefferson Public Radio, and hosts the eclectic music program *Open Air* on the Rhythm & News Service each weekday from noon–3pm. He is also the editor of the *Jefferson Monthly*, and a freelance photographer and writer.

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FROM NATIONAL PUBLIC RADIO



AS IT WAS

Carol Barrett

Census Machinery

The 1890 Census was to utilize the most modern methods, as reported in the *Ashland Tidings* of July 5, 1889. Census counting was to make use of a recent development in electricity. The census collector was to call at each home with a printed blank. The answers to questions were to be written in the usual way. The answers were then punched into a card by an operator using a machine that looked like a typewriter. The cards were about six and a half inches by three inches and where the hole was punched in the card indicated an answer to one of the questions. As many as 250 answers could be placed on one card. There were more possible answers to census questions but since some were contradictory their space could be used by the answer to another question. For instance, a person could only be one of the following: Black, Asian, Hispanic or Caucasian.

When punched, the cards were taken, one at a time, and placed on a machine. When the lever was lowered, a series of pins were brought onto the surface of the card. Where a hole was punched the pin dropped into contact with a mercury cup beneath, thus completing an electrical circuit. This counted the answers.

After the counting, another electrical device sorted the cards according to groups or states. It was really very ingenious but still required a great deal of manual labor.

Source: *Ashland Tidings Abstracts* Vol. 4, p.108

Shasta County Census 1852

Some statistics are particularly interesting. From the Census of 1852 we learn the following things about Shasta County: Out of a total pioneer population of 4,050, there were 3,448 white males and 252 females. There were forty-five male African-Americans and only three females. Half the male population were miners. The average earning per man was \$1,246. There were 415 horses, 1,023 mules and 314 oxen.

They had 3,000 tons of hay to feed them and the 226 cows and 252 beef cattle. There were 450 hogs and 200 sheep. There were 2,000 chickens. The County produced 1,430 bushels of barley, 1,200 of oats, 670 bushels of corn and 550 of wheat. There were 70 bushels of potatoes.

Source: *Shasta Courier*, April 16, 1953

“

IN SHASTA COUNTY IN 1852, OUT OF A
TOTAL PIONEER POPULATION OF
4,050, THERE WERE 3,448 WHITE
MALES AND 252 WHITE FEMALES.

More Shasta County Statistics

When a man registered to vote in California, he was required to list any identifying characteristics. Here are some interesting statistics from 1892. Shasta County had 376 men over six feet tall. Frank Cornaz of Burney Valley was the tallest at six feet, five inches. Only one man stood under five feet tall. Sixteen men were blind in one eye, while two were completely blind. One man had lost his left leg and two had lost their right leg. Sixteen limped. Only two males had lost an arm. Twenty-seven men had tattoos, 15 had moles, 13 had warts, and six had "other facial blemishes." Three registered voters were cross eyed. Three more had had their noses smashed. Unfortunately women didn't have the vote. it might be interesting to know their distinguishing characteristics.

Source: *Shasta Courier*, December 17, 1892

County Line Survey

Early Shasta County took in all of Northern California. It soon became apparent that it should be divided into two counties. The second county would be called Siskiyou County.

The survey to determine the boundaries between the two counties began July 23, 1861 and finished in August of the same year. The survey team erected a monument on the central peak of Castle Rock and worked north and west from there. Several times chaparral was so dense they reported it covered the entire country as far as the eye could reach. They were forced to bypass these areas.

Another time they learned there were hostile Indians on their route. They rode to Fort Crook, where a detachment of soldiers was sent out to drive the Indians away. The survey party went back to work but soon returned to Fort Crook deeming it safer to close the survey.

Source: *Shasta Courier*, August 17, 1861

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

WILD LEGACY

From p. 9



Reporter Mercedes Binh Ly (right), with BLM district manager Steve Ellis and a formerly wild horse

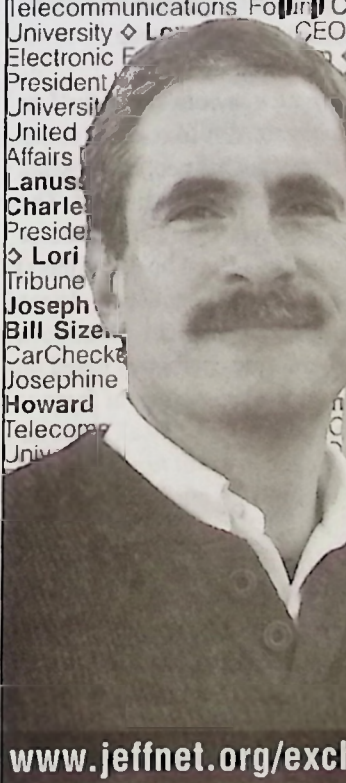
in Germany who were passionately fascinated by the west's wild horses. "[There are] people in places like that who I never thought would be interested in thundering herds across the rangeland—but they are."

So the romance of the west's wild horses lives on, overlapping and colliding with myth and present reality. Oddly, one future possibility for the program's expansion is that inmates from a new prison to be built in

Lakeview will be among those to gentle the horses. Similar programs have been successful in California, Wyoming and Colorado; they purportedly provide therapy and direction to inmates as well as readying horses for adoption. It's a long step away from the old wild west—and an even farther step away from the silver screen's depiction of it. It's a step into the new wild west, instead, and through it all, the horses still run.

For further information on the wild horse adoption program, contact Dean Bolstad at the Burns facility of the BLM, at (541)573-4492. In the Klamath area, contact Tonya Pinckney at (541)885-4113. Additional wild horse program information is available on the BLM web site at <http://www.or.blm.gov/lakeview>.

This article was adapted for print by Eric Alan from a story done by Mercedes Binh Ly for *The Jefferson Daily*, the on-air newsmagazine of Jefferson Public Radio.



The Jefferson Exchange

with Jeff Golden

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THEATER

Alison Baker

The Man Who Came to Dinner

By Moss Hart and George S. Kaufman

Directed by Warner Shook

At the Oregon Shakespeare Festival Through October 28

Try as I might, I seem unable to enjoy a good, mindless comedy. I like being entertained as much as the next person, but the next person and I don't seem to find the same things entertaining. We both like pratfalls and doubletakes, but while the next person can sit roaring with laughter at them for two, even three hours, a single doubletake and one fall on the prat are usually enough for me.

It happened again when *My Companion* and I motored down to Ashland to take in *The Man Who Came to Dinner*. There I sat (right on my prat), surrounded by screeching high school students and guffawing Elder-hostelers, and while I did laugh now and then, and smiled at a number of amusing incidents, I didn't find it uproarious. Oh, the doubletakes were excellent, and the grimaces, moues, raised eyebrows and dropped jaws were all one could desire of facial comedy; but frankly, three hours of watching a fat man sit around and be rude was a bit much.

Or maybe not enough.

It may be *just a whole lotta fun!* as someone had described it to me, but sometimes I suspect that's what people say when there's nothing much else to be said. The play is famous for featuring a character (Sheridan Whiteside, played by Ken Albers) modeled on the rude and egotistical drama critic and celebrity Alexander Woollcott, and for the other funny characters based on real people, and for the names of famous real people that are dropped by all these fictitious real people. *Isn't that fun?* What the play doesn't seem to be famous for is anything very funny.

Even *Illuminations*, the OSF guide to the season's plays, says next to nothing about the play; instead it describes Woollcott, and the difficulties Moss Hart and George S. Kaufman had trying to write about him. Then it tells us what real-life celebrities the play's characters are based on. Then it provides, of all things, "A Play-

goer's Guide to the In-Jokes." For example, one of the in-jokes it explains is that since Woollcott was uncomfortable showing affection, he used derogatory nicknames; so, in the play, "Whiteside adores Maggie, which is why he calls her 'Repulsive' and 'Rat Girl.'"

Isn't that fun?

But enough of that.

As we headed for home, *My Companion* and I pondered the play's constant dropping of names. Sheridan Whiteside is in constant contact by phone and telegram with the movers and shakers and stars of the 1930s, from Mahatma Gandhi to Somerset Maugham to Cary Grant. *My Companion* claimed to be familiar with just about all of the dropped names, and I was familiar with most of them, but we wondered just how many names the high schoolers were able to catch and identify. And if they *didn't* recognize them, did it diminish their pleasure in the play? (Answer: it seemed to afford them more pleasure *not* knowing than we had *knowing*.)

Okay, then, what about obsolete and outdated concepts: telegrams, for instance! Who sends telegrams? And what about when the young fella in the play buys his gal a lovely engraved bracelet, and then lets on that he paid for it with...*coupons!* Q: Do today's Young People *know* about saving coupons? (Or Green Stamps?) And if they *don't*, what do they make of his statement? A: If they don't know what it means, they just let it slip by, waiting eagerly for the next joke, which maybe they *will* understand. And it won't matter if they don't, because they're just here to have a *whole lotta fun*.

This is, of course, how we enjoy Shakespeare and all those other really old, outdated namedroppers. Who here really has any idea who Henry V was, or the Dauphin, or Edward the Black Prince, or Lord Henry Scroop? How many in southern Oregon celebrate Twelfth Night, or know why anyone else would celebrate it, or what it had to do

with the Saturnalia, and whether Saturn was the Roman version of the Greek god Cronus, and why Cronus swallowed his children? Do we know what it means to cross-garter one's stockings? And assuming there are a few who do *not* know those things, do they enjoy *Henry V* or *Twelfth Night* less than those of us who claim to dwell among the cognoscenti?

At least *Twelfth Night* offers a touch of plot in addition to a fat man who sits around being rude.

That might be my answer right there. As the people around me roared with laughter, having *a whole lotta fun*, I just got bored. Sheridan Whiteside is unpleasant and uninteresting from start to finish, and the other characters are ciphers. *The Man Who Came to Dinner* is more like a series of one-liners than an engaging theatrical event: the dropped names, the bon mots, the funny faces don't go anywhere. They didn't even follow me out of the theater.

Humor is a funny thing (and you can quote me on that). ■

ARTSCENE

From p. 29

later years were spent in Scotland, where his lyrical interpretations of the varied atmospheric conditions were created. (530)2433-8850

Other Events

◆ Turtle Bay Museums and Arboretum on the River presents the return of *Butterflies!* through Oct. 1 in the Shasta-Cascade region at Paul Bunyan's Forest Camp, 836 Auditorium Dr. in Redding. A companion exhibit to *Butterflies!* is *Beauties and Beasts*: a presentation of rattlesnakes, whip snakes, racers, rubber boas, and many more. Admission to all of Turtle Bay is \$5 for adults and \$3 for children ages 4-17. Hours are 10am-5pm seven days a week. (530)243-8850

◆ Del Norte County Historical Society Museum features items from the Saint George Reef Lighthouse and artifacts from the Brother Jonathan shipwreck, as well as many from native tribes, mining, logging, medicine, music, needlework, photography and other aspects of the community's heritage. The museum is located at 6th and H Streets in Crescent City and is open from 10am-4pm daily except Sundays and some holidays. (707)464-3922 ■

POETRY

BY DANA GIOIA

Becoming a Redwood

Stand in a field long enough, and the sounds
start up again. The crickets, the invisible
toad who claims that change is possible,

And all the other life too small to name.
First one, then another, until innumerable
they merge into the single voice of a summer hill.

Yes, it's hard to stand still, hour after hour,
fixed as a fencepost, hearing the steers
snort in the dark pasture, smelling the manure.

And paralyzed by the mystery of how a stone
can bear to be a stone, the pain
the grass endures breaking through the earth's crust.

Unimaginable the redwoods on the far hill,
rooted for centuries, the living wood grown tall
and thickened with a hundred thousand days of light.

The old windmill creaks in perfect time
to the wind shaking the miles of pasture grass,
and the last farmhouse light goes off.

Something moves nearby. Coyotes hunt
these hills and packs of feral dogs.
But standing here at night accepts all that.

You are your own pale shadow in the quarter moon,
moving more slowly than the crippled stars,
part of the moonlight as the moonlight falls,

Part of the grass that answers the wind,
part of the midnight's watchfulness that knows
there is no silence but when danger comes.

Dana Gioia is a widely published poet, essayist (Can Poetry Matter?: Essays on Poetry and American Culture), and translator (editions of Seneca and Eugenio Montale). This poem was selected from Gioia's second book of poems, The Gods of Winter (Graywolf Press, 1991), reprinted by permission of the author. Gioia will be teaching a creative nonfiction/essay writing workshop at the Ashland Writers Conference, July 26-30, 2000. (Information: 541-512-8792.)

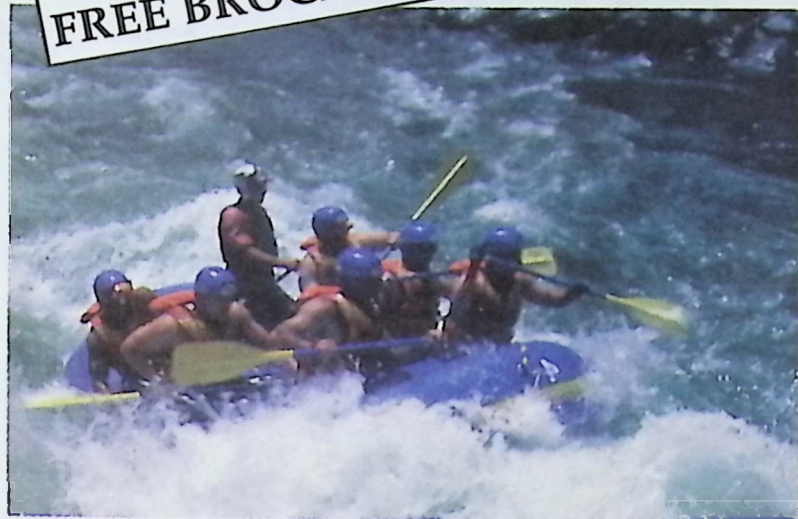
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3. **Come out and play golf** — at our 2 championship golf resorts and 6 charming country courses.
4. **Chase a steam train** — Annual Blue Goose Train Chase footrace, Yreka, July 15th.
5. **Get ambushed at the only Civil War battle re-enactment on a steam train** — McCloud, July 22nd & 23rd.
6. **See the fastest chain saws in the West!** — at the McCloud Lumberjack Fiesta, July 28th - 30th.
7. **Run a rapid!** — It's high season for rafting and kayaking on the Klamath River!
8. **Bike up a mountain** — The Humbug Hurry Up Mountain Bike Race, Yreka, July 29th & 30th.
9. **Celebrate the Wild West at the Old Timers' Rodeo** in Etna, July 29th.
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